00024541

Digitized with financial assistance from

HT Parekh FOUNDATION

An Initiative by HDFC

WITH YOU, RIGHT THROUGH

on 15 October, 2018

WILLIAM HOGARTH

"*Derisor lepidus, sed & severus,*
Corrector gravis, at nec invenustus."

VINCENT BOURNE.

"In the Works of *Cervantes* or *Hogarth*, he is, I believe, a wretched Judge, who discovers no new Beauties on a second, or even a third Perusal."

HENRY FIELDING.

"He may be said to be the first, who has wrote Comedy with his Pencil."

ARTHUR MURPHY.

"It was character, the passions, the soul that his genius was given him to copy."

HORACE WALPOLE.

"They [his pictures] have this in them besides, that they bring us acquainted with the every-day human face . . . and prevent that disgust at common life, that *tædium quotidianarum formarum*, which an unrestricted passion for ideal forms and beauties is in danger of producing."

CHARLES LAMB.

"He was one of the greatest comic geniuses that ever lived. . . . His pictures are . . . rich, exuberant moral satires, exposing vice and folly in their most ludicrous points of view, and, with a profound insight into the weak sides of character and manners in all their tendencies, combinations, and contrasts."

WILLIAM HAZLITT.

"The offences of Hogarth against decency are few,—for the most part latent, and never mischievous, because never alluring."

HARTLEY COLERIDGE.

William Hogarth
from the Original Picture

WILLIAM HOGARTH

BY

AUSTIN DOBSON

B 349

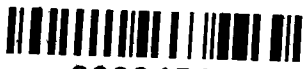
"Vice, if it e'er can be abash'd,
Must be or *Ridicul'd*, or *Lash'd*."
SWIFT.

24541
ac

Y 4. N-15

LONDON
SAMPSON LOW, MARSTON AND COMPANY
LIMITED
ST. DUNSTAN'S HOUSE, FETTER LANE
FLEET STREET, E.C.
1891

927.5
Hog/Dob/Wil
24541



CHISWICK PRESS:—C. WHITTINGHAM AND CO., TOOKS COURT,
CHANCERY LANE.

TO

COSMO MONKHOUSE

IN TOKEN OF

MANY YEARS OF UNINTERRUPTED FRIENDSHIP

THIS VOLUME IS INSCRIBED

PREFACE.

ONE of the first lessons experience teaches to the maker of books is a wholesome distrust of the possible pitfalls of a Preface. If he be wise, he generally contrives to dispense with that decoration altogether. Yet there are occasions when, "by way of precaution, not puff" (as Hogarth would have said), some preliminary explanations are absolutely required. This is the case with the present volume. It is the amplification of a smaller book published, more than ten years since, in the "Great Artists" series. The limits of that series were inexorable; and it was not feasible, in the circumstances, to do more than give a summary or skeleton of Hogarth's life and work. In the re-issue now offered to the reader, an attempt has been made to clothe this skeleton, if not completely, at least sufficiently. With exception of the introductory chapter, which has only been verbally revised, the "Memoir" has been entirely re-written, with the effect of extending it to more than double its original length. To have ex-

tended it still farther, would not have been difficult, but since this would simply have increased the already disproportionate space allotted to the discussion of Hogarth's work, as compared with that occupied by the meagre story of his life—it has been thought better to restrict it to its present form. The Author desires to add that, in remodelling the book, and incorporating into it such fresh information as has come to light during the last decade, he has freely made use of the fugitive articles on the subject written by himself during that period. This he has done, in some cases, without great alteration of the words.

The above remarks apply exclusively to the "Memoir," now described as "Part I." "Part II.," which contains the "Bibliography" and "Catalogues," is virtually new. In the earlier sketch the "Bibliography" occupied little more than a page; it here occupies thirty-nine pages. The "Catalogue of Prints," which was previously comprised in eight pages, at present extends to eighty-eight pages; while the "Catalogue of Paintings" has been increased from two pages and a half to twenty-six pages. These figures of themselves will show that the additions have been considerable. In both the "Bibliography" and "Catalogue of Prints" the actual books and engravings have as a rule been consulted; and it is only where direct inspection has proved impracticable, that the particulars given

have been derived from any other source. As respects the "Catalogue of Paintings," every effort has been used to render it comprehensive, but the Author does not pretend to have included in it every picture which has ever been proclaimed to be Hogarth's by its over sanguine possessor. The principle upon which the two Catalogues have been compiled will be found to be indicated in the introductory notes.

It remains to specify the various obligations which have been incurred in the progress of the work. To Mr. G. A. Aitken, whose fortunate discovery of an advertisement in the "Craftsman" gave the first clue to the curious rectification of the date of "A Harlot's Progress;" to Mr. Robert Hoe, who sent the Author a number of valuable books from New York; to Mr. R. W. Ketton of Felbrigge Park, Norfolk; to Mr. A. H. Bates of Edgbaston; to Mr. W. Mitchell; to Mr. F. Locker-Lampson; to Colonel F. Grant; to the Officials of the Reading and Print Rooms at the British Museum; and to the Author's friend and counsellor in this and many previous enterprises, Mr. R. F. Sketchley of the Dyce and Forster Library, South Kensington—his most cordial thanks are specially due. He has also to thank Messrs. Macmillan, Messrs. Cassell, and Messrs. Harper of New York for their obliging permission to use certain blocks; and he desires to record the fact that their rights are in no

way prejudiced by the appearance in this place of the illustrations in question. Lastly, it is his pleasant duty to express to Messrs. Walker and Boutall, of Clifford's Inn, his grateful sense of the anxious care and invariable skill with which they have selected and employed the different methods of reproducing the pictures and plates. Only those accustomed to Hogarth's manner can fully appreciate the way in which these gentlemen have endeavoured, in spite of the drawbacks of a reduced scale, to give what Hogarth gave, without essential loss of his characteristics as an artist and an engraver.

Austin Dobson.

Ealing, November, 1891.

CONTENTS.

I. MEMOIR.

CHAPTER I.

PAGE

INTRODUCTORY 3

CHAPTER II.

BIRTH, EDUCATION, AND EARLY YEARS 10

CHAPTER III.

THE TWO PROGRESSES 38

CHAPTER IV.

HISTORY-PICTURES AND MINOR PRINTS 64

CHAPTER V.

MARRIAGE A-LA-MODE 86

CHAPTER VI.

CONTEMPORARIES. MARCH TO FINCHLEY. MINOR PRINTS 112

CHAPTER VII.

THE ANALYSIS, ELECTION PRINTS, AND SIGISMUNDA . . 138

CHAPTER VIII.

WILKES AND CHURCHILL. DEATH. CONCLUSION . . . 165

II. Bibliography and Catalogues.

PAGE

A Bibliography of Books, Pamphlets, etc., relating to Hogarth and his Works 199

A Catalogue of Prints by, or after, Hogarth . . 239

A Catalogue of Paintings by, or attributed to, Hogarth 327

List of Illustrations.

Photogravures.

William Hogarth . . . . . *Frontispiece*

A Harlot's Progress, No. 2 44

A Rake's Progress, No 1 52

Southwark Fair 56

A Midnight Modern Conversation 58

Noon 72

Captain Coram 76

Marriage a-la-Mode, No. 2 94

Marriage a-la-Mode, No. 4 98

March to Finchley 128

The Cockpit 156

Sigismunda 158

Other Illustrations.

Hogarth's Punch-Bowl 3

Ellis Gamble's Shop-Card 16

Hogarth's Shop-Card 19

Masquerades and Operas 20

Kent's Altar-piece 22

PAGE

BURNING OF RUMPS AT TEMPLE BAR 24
THE MAN OF TASTE 32
TAIL-PIECE TO HOGARTH'S TOUR 37
LEICESTER SQUARE 38
THE LAUGHING AUDIENCE 50
THE ORATORIO 60
HOGARTH'S VAUXHALL TICKET 63
THE SLEEPING CONGREGATION 68
THE DISTRESSED POET 78
TASTE IN HIGH LIFE 82
HOGARTH'S INVITATION TO DR. KING 85
OLD LONDON BRIDGE 111
THE FARMER'S RETURN 116
SIMON LORD LOVAT 118
THE STAGE COACH 120
INDUSTRY AND IDLENESS, PL. III 122
INDUSTRY AND IDLENESS, PL. V 124
INDUSTRY AND IDLENESS, PL. X 126
BEER STREET 130
GIN LANE 132
THE FOUR STAGES OF CRUELTY, PL. III 134
SUBSCRIPTION TICKET TO THE MARCH TO FINCHLEY . . 137
COLUMBUS BREAKING THE EGG 145
THE INVASION: FRANCE 150
THE INVASION: ENGLAND 152
THE BENCH 154
TIME SMOKING A PICTURE 160
FRONTISPIECE TO ARTISTS' CATALOGUE 162
TAILPIECE TO ARTISTS' CATALOGUE 164
THE TIMES, PL. I 168
JOHN WILKES, ESQ. 170
A VIEW OF CHISWICK 174
FINIS; OR, THE BATHOS 177
THE NAG'S HEAD YARD 178

PAGE

HOGARTH'S TOMB IN CHISWICK CHURCHYARD 180

HOGARTH'S HOUSE AT CHISWICK 182

HOGARTH'S MULBERRY TREE 196

HOGARTH'S BOOKPLATE 198

THE BATTLE OF THE PICTURES 238

THE FOUR STAGES OF CRUELTY, PL. III 274

BOYS PEEPING AT NATURE 326

AUTOGRAPH LETTER 136

[*** The above illustrations, when not from the original pictures, are copied from prints in the British Museum or in the collection of the author. This, of course, does not apply to the views of localities, etc. The cut of Hogarth's mulberry-tree, it should be added, is here printed by permission of Messrs. Harper of New York.]

PART I.

MEMOIR.

WILLIAM HOGARTH.

CHAPTER I.

INTRODUCTORY.

HOGARTH'S PUNCH-BOWL.

THE greatest of our native pictorial satirists has not wanted for commentators and expounders of all sorts, even of those

"who view
In Homer more than Homer knew."

The two earliest—Jean Rouquet, the enameller, who described some of Hogarth's plates for the use of foreigners, and the Rev. Dr. Trusler, who "moralized" the majority of them—are more noteworthy for their respective relations with the painter and the painter's widow than for any special merit of their own. Horace Walpole, who followed these, was, on the contrary, a critic of a higher order.

But he reserved his enthusiasm too exclusively for fashionable amateurs like Lady Di. Beauclerk, and the Hon. Mrs. Damer, to do real justice to the plain-spoken artist of Leicester Fields. Georg Christoph Lichtenberg, a German *littérateur* of considerable sagacity, and John Ireland, the Westminster collector, were thoroughly sympathetic, and have written exhaustively of their theme; but both are somewhat too prone to use it as a peg on which to hang fantastic and often irrelevant disquisition. The great body of Hogarth fact is to be found in the successive "Anecdotes" of the antiquary and printer John Nichols, and in the volume issued in 1833 by his son, John Bowyer Nichols. In the case of the former, considerable allowance must be made for the malice of his assistant and adviser, George Steevens, the critic, who, it has been truly said, "seems to have taken pleasure in mingling his own gall with the milk of his coadjutor's narrative." As to the rest, Samuel Ireland, the author of the "Graphic Illustrations," is to be regarded rather as "a snapper-up of unconsidered trifles" than a contributor of genuine information; while the commentaries to Cook's and Clerk's editions are practically worthless. Besides these, there are the lively, but in some respects inaccurate, life by Allan Cunningham (edited not long since by the late Mrs. Charles Heaton); the brief though technically authoritative sketch in Redgrave's "Century of Painters;" the picturesque pages contributed to the "Cornhill" by Mr. Sala; and—not to mention some minor names

and anonyms—the deservedly well-known essays of Charles Lamb, Hazlitt, Thackeray, and James Hannay.

At first sight, then, it would appear that enough has already been said respecting a subject which has occupied so many pens. And, in truth, were a "Hogarth Society" to be founded, it may be doubted whether any substantial addition could now be made to the slender stock of existing data respecting the painter's life. It is not likely, for example, that any new light—if new light be needed—will ever be thrown on that undignified quarrel with Wilkes and Churchill. Nor can it be supposed, because we are able to regard the much-abused *Sigismunda* without the passion which seems to have animated the partisans of the "Black Masters," that anything important will transpire to clear materially that clouded reputation. Some day, no doubt, a critic, with (or without) the transfiguring enthusiasm of a Sainte-Beuve, will take up the "Analysis," and demonstrate once more that it contains much common-sense and some unregarded verities; but it will scarcely again enter into general circulation, or be commended in pompous commonplace by our latter-day Warburtons and Hoadlys. Nevertheless, if the main circumstances of the painter's career should still remain unaltered, there must always be a side of his work which will continue to need interpretation. In addition to painting the faults and follies of his time, he was pre-eminently the pictorial chronicler of its fashions and its furniture. The follies endure; but the fashions pass away. In

our day—a day which has witnessed the demolition of Northumberland House, the disappearance of Temple Bar, and the removal of we know not what other time-honoured and venerated landmarks—much in Hogarth's plates must seem as obscure as the cartouches on Cleopatra's Needle. Much more is speedily becoming so; and without some guidance the student will scarcely venture into that dark and doubtful rookery of tortuous streets and unnumbered houses—the London of the Eighteenth Century.

Were it not beyond the reasonable compass of a methodical memoir, it would be a pleasant task to loiter for a while in that vanished London of Hogarth, of Fielding, of Garrick;—that London of Rocque's famous map of 1746, when "cits" had their country-boxes and "gazebos" at Islington and Hackney, and fine gentlemen their villas at *Marybone* and *Chelsey;* when duels were fought in the "fields" behind the British Museum, and there was a windmill at the bottom of Rathbone Place. We should find the Thames swarming with noisy watermen, and the streets with thick-calved Irish chairmen; we should see the old dusky oil-lamps lighted feebly with the oil that dribbled on the Rake when he went to Court; and the great creaking sign-boards that obscured the sky, and occasionally toppled on the heads of his Majesty's lieges beneath. We should note the sluggish kennels and the ill-paved streets; and rejoice in the additional facilities afforded for foot-passengers at the "new buildings near *Hanover* Square." We might watch King George II.

yawning in his Chapel Royal of St. James's, or follow Queen Caroline of Anspach in her walk on Constitution Hill. Or we might turn into the Mall, which is filled on summer evenings with a *Beau-Monde* of cinnamon-coloured coats and pink *négligés*. But the tour of Covent Garden (with its column and dial in the centre) would take at least a chapter, and the pilgrimage of Leicester Fields another. We should certainly assist at the Lord Mayor's Show; and we might, like better folk before us, be hopelessly engulfed in that great westward-faring crowd, which, after due warning from the belfry of St. Sepulchre's, swept down the old Tyburn Road on "Execution Day" to see the last of Laurence Shirley, Earl Ferrers, or the highwayman James M'Lean. It is well, perhaps, that our limits are definitely restricted.

Moreover, much that we could do but imperfectly with the pen, Hogarth has done imperishably with the graver. Essentially metropolitan in his tastes, there is little notable in the London of his day of which he has not left us some pictorial idea. He has painted the Green Park, the Mall, and Rosamond's Pond. He has shown us Covent Garden and St. James's Street; Cheapside and Charing Cross; Tottenham-Court Road and Hog-Lane, St. Giles's. He has shown us Bridewell, Bedlam, and the Fleet Prison. Through a window in one print we see the houses on Old London Bridge; in another it is Temple Bar, surmounted by the blackened and ghastly relics of Jacobite traitors. He takes us

to a cock-fight in Bird Cage Walk, to a dissection in Surgeon's Hall. He gives us reception-rooms in Arlington Street, counting-houses in St. Mary Axe, sky-parlours in Porridge Island, and night-cellars in Blood-Bowl Alley. He reproduces the decorations of the Rose Tavern or of the Turk's Head Bagnio as scrupulously as the monsters at Dr. Misaubin's museum in St. Martin's Lane, or the cobweb over the poor-box in Mary-le-bone Old Church. The pictures on the walls, the Chinese nondescripts on the shelves, the tables and chairs, the pipes and punch-bowls, nay, the very tobacco and snuff, have all their distinctive physiognomy and prototypes. He gives us, unromanced and unidealized, "the form and pressure," the absolute details and accessories, the actual *mise-en-scène*, of the time in which he lived.[1]

But he has done much more than this. He has peopled his canvas with its *dramatis personæ*—with vivid portraits of the more strongly-marked actors in that cynical and sensual, brave and boastful, corrupt and patriotic age. Not, be it understood, with its Wolfes and Johnsons,—he was a humourist and a satirist, and goodness was no game for his pencil,—rather with its Lovats and Chartres, its Sarah Malcolms and its Shebbeares. He was a moralist

[1] "It was reserved to Hogarth to write a scene of furniture. The rake's levee-room, the nobleman's dining-room, the apartments of the husband and wife in *Marriage A-la-Mode*, the alderman's parlour, the poet's bed-chamber, and many others, are the history of the manners of the age." So says Horace Walpole ("Anecdotes," etc. 1771, p. 74), and in this, at least, he was an unimpeachable authority.

after the manner of eighteenth-century morality, not savage like Swift, not ironical like Fielding, not tender-hearted at times like Johnson and Goldsmith; but unrelenting, uncompromising, uncompassionate. He drew vice and its consequences in a thoroughly literal and business-like way, neither sparing nor extenuating its details, wholly insensible to its seductions, incapable of flattering it even for a moment, preoccupied simply with catching its precise contortion of pleasure or of pain. In all his delineations, as in that famous design of Prud'hon's, we see Justice and Vengeance following hard upon the criminal. He knew, no doubt, as well as we, that not seldom (humanly speaking) the innocent are punished and the guilty go at large. What matter! that message should not be preached—by him at any rate. So he drew his "Bogey" bigger, if possible, and drove his graver deeper in the copper.

What antecedents, what progress of circumstance, what special conditions produced this unique and individual artist in an era of mediocrities like Knapton and Shackleton, Highmore and William Kent?—in an age given over to auctioneers and art charlatans, to adventurers like Heidegger of the "Masquerades," to Italian singers and French ballet-dancers? In the chapters that follow he shall speak for himself; but when all is said and done, the reader will probably find no more satisfactory reply to the question than this:—that he was a great and an exceptional genius, not to be entirely accounted for by any preconceived theory respecting his race, his epoch, or his environment.

CHAPTER II.

Birth, Education, and Early Years.

SOME time before the year 1796, John Ireland, of 3, Poets' Corner, Westminster, received from Mary Lewis, Mrs. Hogarth's cousin and executrix, then resident in Hogarth's house at Chiswick, a number of documents which had been religiously preserved by his widow. They included the manuscript of the "Analysis of Beauty," corrected by the author, and among the rest a brief sketch of his life. Apart from the story of his engravings it was not an eventful one; but the fragmentary account which he has left of it is thoroughly characteristic, and throws much interesting light upon his mode of work, and the singular—in some respects the unique—training for his vocation which he adopted. As far as we can, we shall interweave it with the facts of the following memoir.

"The family of *Hoggerd*, ancestors of the celebrated William Hogarth, were tenants of this abbey [*i.e.*, Shap Abbey in Westmoreland] at the time

of the Dissolution, and several members of it still [1814] continue in the neighbourhood." Thus the authors of the "Beauties of England and Wales" at p. 138 of their fifteenth volume. Nichols and the earlier biographers are not as specific, nor do they travel so far back. The Hogards, Hogarts, or Hogarths,[1] they tell us, came originally from Kirkby Thore, which is not very far from Shap; and Hogarth's father, Richard Hogarth, was the third son of a yeoman farmer who lived in the vale of Bampton, about fifteen miles north of Kendal. His mother's maiden name, as given in an old Bible which once formed part of the collection of Mr. H. P. Standly of St. Neots, was Ann Gibbons. Of the rest of his relatives little is known; but he had a quasi-literary uncle in Thomas Hogarth ("Auld" or "Ald Hogart") of Troutbeck, a rustic dramatist and satirist, some of whose "Remnants of Rhyme" were published at Kendal as late as 1853, from manuscripts "preserved by his Descendants." Richard Hogarth himself was educated at Archbishop

[1] As to the derivation of the name, a correspondent of "Notes and Queries," 27 Sept., 1890, writes,—"If Hoggerd is the original, the meaning would seem to be Hogherd (=swine-herd); if Hoggarth or Hoggard, it might be "hog-enclosure;" if Hogarth, possibly it might be "house-enclosure." Nichols ("Anecdotes." 1781, p. 7) affirms that the family name was Hogart, but that Mrs. Richard Hogarth, before the birth of her son, prevailed upon her husband to liquefy it into Hogarth. Hartley Coleridge, however, gives another, and perhaps more plausible explanation. According to him, Hogart is only the north-country pronunciation of Hogarth. (See, for the entire passage, the "Bibliography" in Part II. under "Hogarth, Bewick and Green.")

Grindal's Free School of St. Bees, and subsequently kept a school in his native county. This proving unsuccessful, he came to London, his travelling companion being Dr. Gibson, brother of that Bishop Gibson (the "Codex" of the caricaturists) whose "Pastoral Letter" serves such base uses in Scene III. of *A Harlot's Progress*. In London, according to the register of Births at Great St. Bartholomew's, West Smithfield, "in Barth^w Closte, next doore to Mr. Downinge's the Printer's, November y^e 10^th^, 1697," was born his famous son. William Hogarth was baptized, in the still existent font of the church, "y^e 28^th^ Nov^r^. 1697."[1]

Two daughters,—Mary, who was born on the 23rd November, 1699, and also baptized, on the 10th December, at St. Bartholomew's; and Ann, born in October, 1701, and baptized on the 6th November at St. Sepulchre's,—followed their brother William.[2]

[1] Colonel J. L. Chester, in "Notes and Queries," 6th March, 1880.

[2] Little has been preserved with regard to Hogarth's sisters beyond the facts, that he painted one or more portraits of them, hereafter mentioned, and that the younger, Ann, survived him. The following inscription, taken from a shop bill executed by him for them about 1725, shows at least that they were independent of their brother:—"Mary & Ann Hogarth from the old Frock shop the corner of the Long Walk facing the Cloysters, Removed to y^e King's Arms joyning to y^e Little Britain-gate, near Long Walk. Sells y^e best & most Fashionable Ready Made Frocks, sutes of Fustian, Ticken, & Holland, stript Dimmity and Flañel Wastcoats, blue & canvas Frocks, & blue coat Boys Dra^rs^. Likewise Fustians, Tickens, Hollands, white stript Diñitys, white & stript Flañels in y^e piece by wholesale or Retale at Reasonable Rates."

When Richard Hogarth's first two children saw the light, he was evidently living in Bartholomew Close; but when Ann was baptized, it was from St. John Street, Clerkenwell. It is also recorded that he kept a school in Ship Court, Old Bailey, in a house "three doors from Newgate-street on the west side" (says Mr. Peter Cunningham), which was pulled down in 1862 to make room for Messrs. Dickinson's paper warehouse. His London "academy" would not seem to have been more prosperous than its provincial predecessor, for he is also reported to have been engaged from the outset as a corrector of the press,—perhaps by "Mr. Downinge the printer" referred to in the St. Bartholomew's register; perhaps by another dweller in this type-loving precinct, the Samuel Palmer who later had Benjamin Franklin for journeyman. But, by whomsoever employed, he must have been a man of exceptional acquirements. He compiled, but never published, a Latin dictionary in extension of Littleton, of which his son possessed the manuscript.[1] "It was deposited," says William Hogarth in his autobiographical notes, "in confidence, in the hands of a certain printer [perhaps Mr. Downinge again], and, during the time it was left, letters of approbation were received from the greatest scholars in England, Scotland, and Ireland. But these flattering testimonials

[1] Mary Lewis gave John Ireland one volume of this performance, a corrected 4to copy of Littleton and Robertson's "Phrases," with about 400 pages of manuscript additions, and reference is made to the existence of another volume. On his (Ireland's) copy Hogarth had written: "The manuscript part of this dictionary was the work of Mr. Richard Hogarth."

from his acquaintance (who, as appears from their letters, which I have still by me, were of the first class) produced no profit to the author." Besides the dictionary there are some Latin epistles by Richard Hogarth in the British Museum; and, six years before his death, he printed a little book called *Disputationes Grammaticales*, further described by himself as "an Examination of the Eight Parts of Speech by way of Question and Answer, English and Latin, whereby Children in a very little time will learn, not only the Knowledge of *Grammar*, but likewise to Speak and Write *Latin*, as I have found by good Experience." It was published in 1712,[1] but it must be concluded that its success was not remarkable.

Of his own childhood Hogarth writes,—"My father's pen, like that of many other authors, did not enable him to do more than put me in a way of shifting for myself. As I had naturally a good eye, and a fondness for drawing, *shows* of all sorts gave me uncommon pleasure when an infant; and mimicry, common to all children, was remarkable in me. An early access to a neighbouring painter drew my attention from play; and I was, at every possible opportunity, employed in making drawings. I picked up an acquaintance of the same turn, and soon learnt to draw the alphabet with great correctness. My

[1] There is a copy in the British Museum. It is a small *octavo* of some 90 pages, published by W. Taylor of the Ship in Paternoster Row (the publisher seven years later of "Robinson Crusoe"). At the end is a laborious "Chronological Index of *Men* and *Things*" which must have given "Ricardus Hogarth, Ludimagister," a considerable amount of trouble.

exercises when at school were more remarkable for the ornaments which adorned them, than for the exercise itself. In the former, I soon found that blockheads with better memories could much surpass me; but for the latter I was particularly distinguished." [1]

Neither the "neighbouring painter" nor the "acquaintance of the same turn" has been identified. The foregoing circumstances, however, coupled with the boy's daily experience of "the precarious situation of men of classical education," as exemplified in his father's career, brought his school-days to a premature conclusion. By his own desire he was apprenticed to a "silver-plate engraver," Mr. Ellis Gamble, at the sign of the "Golden Angel," in Cranbourne Street or Alley, Leicester Fields.[2] There is still extant a shop card, engraved for his master by the young apprentice, in which the angel of the sign poises a bulky palm branch in a somewhat volatile fashion over an announcement of Mr. Gamble's dealings in "all sorts of Plate, Rings, and Jewells," or as the French version has it, with some superfluity of spelling—"Argenterie, Bagues, & Bijouxs."

But long before the expiration of this apprentice-

[1] "Hogarth Illustrated," iii. 3-5.

[2] Colonel Chester's "London Marriage Licenses, 1521-1869," contains the record of the marriage at All Hallows-in-y^e^-Wall, on the 12 Aug^t^. 1707, of Edmund Hogarth of S^t^ Magnus, London, bachelor, 35, and Sarah Gambell, of S^t^ Swithin, spinster, 30. The conjunction of names is curious, and suggests that Ellis Gamble may have been connected by marriage with the family of his apprentice.

ship, the decoration of salvers and tankards with florid heraldic monsters had been found by young Hogarth to be far too limited for his ambition. He felt the consciousness of capacity, and craved for something better. This "something better" at first seemed to be "engraving on copper." "Engraving

ELLIS GAMBLE'S SHOP-CARD.

on copper was, at twenty years of age, my utmost ambition," he says. For this, however, he was not sufficiently skilled as a draughtsman. How to find some royal road to this latter attainment, which should not too much interfere with his pleasure (he frankly confesses to this), was his first endeavour. Drawing from the life he regarded as too mechanical;

copying (which he learned to do with tolerable exactness) "little more than pouring water out of one vessel into another" [1]—in short, he was face to face with the problem, how to become an artist without going through the usual course of study; or, as one of his colleagues humorously put it,—"how to draw well without drawing at all."

"For this purpose, I considered what various ways, and to what different purposes the memory might be applied; and fell upon one which I found most suitable to my situation and idle disposition—laying it first down as an axiom, that he who could by any means acquire and retain in his memory, perfect ideas of the subjects he meant to draw, would have as clear a knowledge of the figure, as a man who can write freely hath of the twenty-four letters of the alphabet and their infinite combinations (each of these being composed of lines), and would consequently be an accurate designer." To attain the power of making original designs, as opposed to mere copies, was, he says, his first and greatest ambition. "I therefore endeavoured to habituate myself to the exercise of a sort of technical memory, and by repeating in my own mind, the parts of which objects were composed, I could by degrees combine and put them down with my pencil. Thus, with all the drawbacks which re-

[1] Probably Hogarth was thinking of "Tristram Shandy," for vols. ii. and iv. of which he supplied frontispieces. "Shall we for ever make new books, as apothecaries make new mixtures, by pouring only out of one vessel into another?" (vol. v., ch. i.). Sterne, in his turn, had characteristically borrowed this lament over borrowing from Burton's "Anatomy" ("Introduction," p. 4).

sulted from the circumstances I have mentioned, I had one material advantage over my competitors, viz., the early habit I thus acquired of retaining in my mind's eye, without coldly copying it on the spot, whatever I intended to imitate. Sometimes, but too seldom, I took the life, for correcting the parts I had not perfectly enough remembered, and then I transferred them to my compositions." [1]

As the old French balladist has it, *Il ne faict pas ce tour qui veult.* That this method of study succeeded with William Hogarth, should not recommend it as a model; and even in his case its disadvantages were always more or less apparent. It is quite possible, too, that, looking back with the complacency of old age (he must have written the above account in the last years of his life), he depreciated his skill to magnify his theory. At all events, his silver-plate engraving of the arms of Ermengard de Schulemberg, Duchess of Kendal, which both of the Irelands have copied, shows that even during his bondage to Mr. Gamble he was no mean designer. As to his singular power of seizing expression, there is a well-known story which may be here quoted from its first source :—" During his apprenticeship, he set out one *Sunday*, with two or three companions, on an excursion to *Highgate.* The weather being hot,

[1] " Hogarth Illustrated," iii. 10-12. John Ireland, in a note on this passage, refers to a curious habit of Hogarth, the practice of pencilling minute sketches of striking characters, etc., upon his thumb nail. These indications were afterwards transferred to paper. Some of these transferred sketches Ireland had seen.

they went into a public-house, where they had not been long before a quarrel arose between some persons in the same room, in which one of the disputants struck the other on the head with a quart pot, and cut him very much. The blood running down the man's face, with the agony of the wound, which had distorted his features into a most hideous

HOGARTH'S SHOP-CARD.

grin, presented *Hogarth*, who showed himself thus early 'apprised of the mode Nature had intended he should pursue,' with too laughable a subject to escape the powerful efforts of his genius. He drew out his pencil, and produced on the spot one of the most ludicrous figures that ever was seen. What rendered this piece the more pleasing was, that it exhi-

bited an exact likeness of the man, with the portrait of his antagonist, and the figures in caricature of the principal persons gathered round him. This anecdote was given by one of his fellow apprentices then present, a person of indisputable character, and who continued his intimacy with *Hogarth* long after they grew up to be men."[1]

The autobiographical passages already quoted apparently relate to a period when the apprenticeship referred to in the above anecdote was at an end, as Hogarth states that he was twenty. In May, 1718, succumbing partly to disappointment arising from the non-fulfilment of great men's promises, partly to the hard usage of the Curlls and Osbornes of the day, his father died, and was buried on the 11th, at St. Bartholomew's. As his residence at the time of his death was in Long Lane, it would seem that he still haunted the printers of the Close, from whom he probably drew his surest means of support. His son seems at first to have intended to follow the trade to which he had been educated, for, if we except a gold snuff-box lid engraved with a scene from the "Rape of the Lock," his earliest work was his own business card, decorated with Cupids, and inscribed, "W. Hogarth Engraver Aprill y^e^ 23. 1720." From the fact that John Ireland had seen one of these cards on which Hogarth had written, "Near the *Black Bull, Long Lane,*" it may be assumed that after his father's death, he continued to reside with his mother and sisters. "His first employment,"

[1] Nichols, "Anecdotes," 1781, 8-9.

MASQUERADES AND OPERAS.

From Hogarth's Engraving.

says Nichols, "seems to have been the engraving of arms and shop-bills." From this he passed to "plates" and satirical designs for booksellers. Two of the earliest of these latter were *An Emblematic Print on the South Sea Scheme* and *The Lottery.* Except for the tradition that the South Sea print contains portraits of Pope and Gay, and for the indications they both afford that the artist had made himself familiar with the works of Jacques Callot, there is no necessity to linger over these confused, and—compared with his later work—obscure performances. After them, in 1723, come eighteen or more illustrations of the tedious travels of Aubry de la Motraye (in which collectors have done their best, though without great success, to discover traces of the true Hogarthian vein); seven plates to "The New Metamorphosis" (Briscoe's Apuleius); the plate known as *Masquerades and Operas, Burlington Gate,* 1724, which is notable as being the first he published on his own account; five plates for the third edition of Sir Charles Cotterel's "Cassandra"; the *Burlesque on Kent's Altar Piece at St. Clement's,* 1725; a frontispiece to Amhurst's Oxford Squib of "Terræ-Filius," 1726; and twelve large and sixteen small designs for Butler's "Hudibras." Of these (we have omitted to chronicle some minor and doubtful pieces which will be found in our final catalogue), only *Masquerades and Operas,* the *Burlesque on Kent,* and the plates to "Hudibras," need more than a passing comment.

Masquerades and Operas, which Hogarth in his

autobiographical notes calls the "Taste of the *Town*," shows how definitely he had chosen his *rôle* from the beginning. Throughout his whole life we shall find him striking vigorously at foreign favourites and dubious exotics, at charlatans and shams of all sorts; and in this little plate he touches the key-note of his future work. Crowds are seen flocking eagerly to the Italian Opera, to Fawkes the Conjuror's "Dexterity of hand," to the Lincoln's Inn Fields Pantomime of "Dr. Faustus," and to Swiss Heidegger's impure Masquerades; while the neglected folios of Shakespeare, Dryden, Otway, and Congreve are wheeled to the waste-paper shops. On a show-cloth above, the Earl of Peterborough (Swift's "Mordanto") is on his knees to that "little siren of the stage," Francesca Cuzzoni, the singer, who had come to England in the previous year. At the back rises the gate of Burlington House, labelled "Accademy [*sic*] of Arts," and surmounted by the figure of the fashionable "Jack of all Trades," William Kent, who has Raphael and Michael Angelo for his supporters. Kent, a pretender who had recently been recommended to the King by Lord Burlington for the paintings at Kensington, was not a personage whom our sturdy satirist could be expected to hold in any particular reverence. Nor would he be likely to hear much good of him at the art school just opened by Kent's far abler rival, Sir James Thornhill, on the east side of James Street, Covent Garden—an institution which Hogarth now began to attend, upon those rare occasions when he "took the life" to

KENT'S ALTAR PIECE.
From Hogarth's Engraving.

correct his memories. Indeed it has been stated, and there is no reason why the statement should not be correct, that this happy pictorial pasquinade secured his admission not only into the ranks of Thornhill's students, but also into their master's good graces.

However this may be, in those good graces he was destined to progress. The blow he struck at Thornhill's *bête noire* in *Masquerades and Operas* was feeble in comparison with that by which he followed it up a year later,—to wit, the "Burlesque" ("faithful copy" is his own description) of the famous Altar-piece with which Kent's evil genius prompted him to decorate St. Clement's Danes. Already, in consequence of the criticisms of the parishioners, who pretended to be unable to decide whether the figures were meant, as contended by some, for St. Cecilia and her harp, or, as maintained by others, for the Princess Sobieski and her son, the Bishop of London, to "preserve peace and unity" had, on his visitation, caused it to be taken down. This was humiliating enough; but Hogarth covered it with further ridicule by a print purporting to be "exactly engraved" after it. His little satire is a very masterpiece of feeble drawing and inventive incoherence, but is not easily describable in words, and we must refer our readers to the accompanying copy.[1] The original picture,

[1] Allan Cunningham implies that Hogarth's print caused the removal of the altar-piece; and this is doubtless what every staunch Hogarthian would like to be the truth. But—unless we must regard it as a humorous anticipation—the very inscription

after its degradation in September, 1725, was deposited in the old vestry of the church, where it remained in John Ireland's day; and Nichols adds that it was occasionally used on concert-nights to ornament the music room of the Crown and Anchor Tavern in the Strand. Thirty years ago, it was said to be still preserved in the new vestry room in Picket Street, but Picket Street itself is now no more.

By the small illustrations to "Hudibras," issued in 1726, Hogarth, says John Ireland, "first became known in his profession," and they are undoubtedly his most extensive efforts in the direction of book illustration. It is noticeable, however, that—probably from some timidity on the part of the "Congers," or associated booksellers, who employed him—he seems to have relied in part upon his graphic predecessors. "In design," says Ireland, "these (i.e., the inferior set of plates) "are almost direct copies from a series inserted in a small edition of the same book published sixteen years before." This was certainly

on the print itself contradicts this. It is there called the "celebrated Altar-piece in St. Clement's Church *which has been taken down* by order of y^e^ Lord Bishop of London."

[Since the above was in type (it may be added), a reference to the MS. notes, now in the British Museum, which Horace Walpole bought from Vertue's widow (Add. MSS. 23,076, p. 66), tends to show that, in the sequel, the laugh did not remain wholly on Hogarth's side. According to Vertue, Kent was afterwards successful in preventing Hogarth from executing certain commissions which depended wholly upon Court favour; and this, it is stated, was a direct consequence of Hogarth's caricatures of Kent.]

BURNING OF RUMPS AT TEMPLE BAR.

From Hogarth's Engraving.

not to the advantage of the artist's work, for although he was far too individual to be ever entirely successful as an interpreter of other men's ideas, he frequently manifested his own originality by his very deviations from his text. This is exactly what he has done in the infinitely superior series of twelve large plates, also from "Hudibras," issued separately in the same year, and dedicated to William Ward, Esq., of Great Houghton, in Northamptonshire, and "Mr. Allan Ramsay [the poet] of Edinburgh." Here, as a very superficial comparison of the two sets of illustrations will show, he has added a mass of fresh humorous detail to his presentment of the text, of which the hay-maker in Plate II., who, in his burlesque salutation of the hero and his squire, is upsetting the apple stall, may serve as an example. Nevertheless, as pictorial characterizations, Hudibras and Ralpho are, upon the whole, only moderately successful, and the widow and Trulla are but relatively better. The designer is at his best in the concluding plates, the "Procession of the Skimmington"[1] and the "Burning of Rumps at Temple Bar," compositions in which he already exhibits something of the skill which later grouped the guards in front of the "Adam and Eve" in Tottenham Court Road,

[1] The "Skimmington" is defined by Scott, in the notes to the "Fortunes of Nigel," as "a species of triumphant procession in honour of female supremacy, when it rose to such a height as to attract the attention of the neighbourhood." It is a distinction with which the Jin Vin of that story threatens Dame Ursley Suddlechop. See also "Hudibras," Part ii., Canto ii., ll. 585, *et seq.*

and built up that wonderful crowd which accompanies Tom Idle to Tyburn. He had always a kindness for these designs from Butler, and never ceased to regret that he had parted with the plates.

To the years 1727-8 belongs one of those rare occurrences which have survived to give incident to Hogarth's biography. Among other commissions, he received one from an upholsterer and tapestry-worker named Joshua Morris to execute a design on canvas for the *Element of Earth*, a subject which, although Hogarth with great intrepidity undertook it, does not suggest anything particularly definite. The price was to be thirty pounds; but Morris, who—as one of the painter's critics has said—must have had a good deal of the "element of earth" in his own composition, having been told that the designer was "an engraver, and no painter," managed to grow dissatisfied with the work beforehand, and finally refused to pay for it. Thereupon the indignant artist, holding that the labourer was worthy of his hire, carried the case, in May, 1728, before Chief Justice Eyre. Morris produced a number of experts to prove that the painting was unfitted for its purpose; but Hogarth's witnesses—Thornhill, King, Jack Laguerre (the scene-painter), and Vanderbank,[1] all testified vigorously to the contrary—the result being that Morris was defeated.[2] As to the fate of the

[1] This was most probably the Vanderbank, "who works in Arras, and makes very good Tapestry Hangings," to whom Steele refers in "Tatler" No. 3. Blackmore wrote a poem recommending him to celebrate Marlborough's campaigns in tissue.

[2] So affirms Nichols the Elder. Allan Cunningham, it is true,

Element of Earth, history is silent. It is not likely, however, that it was more successful than some of Hogarth's subsequent efforts in the "grand style."

Meanwhile he had discovered that working for the booksellers was neither dignified nor lucrative, and that designing on his own account (as he had done in the case of *Masquerades and Operas*) was simply an incentive to plagiarism and piracy. "The first plate I published," he says, "called the Taste of the Town [i.e., the above *Masquerades and Operas*], in which the reigning follies were lashed, had no sooner began to take a run, than I found copies [1] of it in the printshops, vending at half-price, while the original prints were returned to me again; and I was thus obliged to sell the plates for whatever these pirates pleased to give me, as there was no place of sale but at their shops." Probably it was owing to these circumstances, coupled with the aspersion thrown by the above-mentioned trial upon his skill as a painter, that he now turned his attention more directly to oil painting, for about this date, as appears from a memorandum among his papers, he

implies the contrary. Probably he had only before him the *second* edition of the "Anecdotes" (1782) which says, p. 21, "it is probable that Hogarth was nonsuited." In the *third* edition of 1785, p. 24, this account is corrected as in the text. The point is not without importance, because the erroneous story has misled other writers into boldly stating that Hogarth had been declared by a court of law to be "no painter."

[1] One of these copies is in the British Museum collection. It has neither artist's name nor publication line, but has two quatrains underneath beginning — "Long has the stage productive been."

began to paint "small conversation pieces, from twelve to fifteen inches high." "This (he says) having novelty, succeeded for a few years." His chief works in oil from 1728[1] (the year of the Morris suit) until 1732 may be briefly enumerated. They are *The Wanstead Assembly*, painted for Lord Castlemaine; *The Committee of the House of Commons examining Bambridge*, an infamous warder of the Fleet Prison, painted for Sir Archibald Grant of Monnymusk; several versions of the Polly and Lucy scene in Gay's "Beggar's Opera," notable for their portraits of the beautiful actress, Lavinia Fenton and her future husband, the Duke of Bolton; *Before* and *After*, painted for a Mr. Thomson; a little picture of *The Politician*, being the likeness of one Tibson, a lace-man in the Strand; *The Wollaston Family;* and lastly, the charming composition, which Leslie praises so warmly, representing the performance by a number of children, at Mr. Conduit's, of Dryden's "Conquest of Mexico." Leslie, who saw this at Holland House, declares it to be beautifully coloured, and ranks it as "one of those early works painted from Nature, the execution of which prepared the way to Hogarth's greater efforts." "Three girls and a boy are on the stage, and seem to be very seriously doing their best; but the attitude of one little girl, on a front seat among the audience, is

[1] He had already, if we may trust an often-repeated statement, produced the Hudibras series in oils. Respecting these there is considerable controversy, for which the reader is referred to the "Catalogue of Paintings" in Part II.

matchless. She is so entirely absorbed in the performance, that she sits bolt upright, and will sit, we are sure, immovably, to the end of the play, enjoying it as a child only can, and much the more because the actors are children." [1]

During the greater part of this period we must assume that he preserved his connection, if not with the school in Covent Garden, at least with Sir James Thornhill, who, as we have seen, was one of his witnesses against Morris. His relations with some of the family, in fact, were of the closest, for he was the chosen associate of John Thornhill, Sir James's son, and, in 1729, he ran away with his only daughter Jane, to whom, as the register of Old Paddington Church still testifies, he was married privately on the 23rd of March.[2] The lady was between nineteen and twenty, and, judging from her husband's portrait of her, now in the possession of Mr. H. B. Mildmay, must have been extremely handsome. Her father, as may be gathered from the nature of the match, was wholly averse from the alliance; but it seems that Lady Thornhill connived at it. Jane Hogarth made an admirable wife, and cherished the memory of her

[1] "Handbook for Young Painters," 1855, p. 131. The picture was exhibited at the British Gallery in 1814.

[2] Tradition, by the voice of Mrs. S. C. Hall, asserts that the lovers took flight from the little "country-box" which afterwards belonged to Hogarth at Chiswick. This, as will be shown in Chapter VIII., could scarcely have been the case. It is probable that, in 1729, Jane Thornhill was domiciled at her father's residence in the Great Piazza, Covent Garden, "the second house eastward from James Street." In the Paddington register she is described as "of St. Paul's, Covent Garden."

husband, whom she long survived, with a fidelity only equalled by that of Mrs. Garrick for her David.

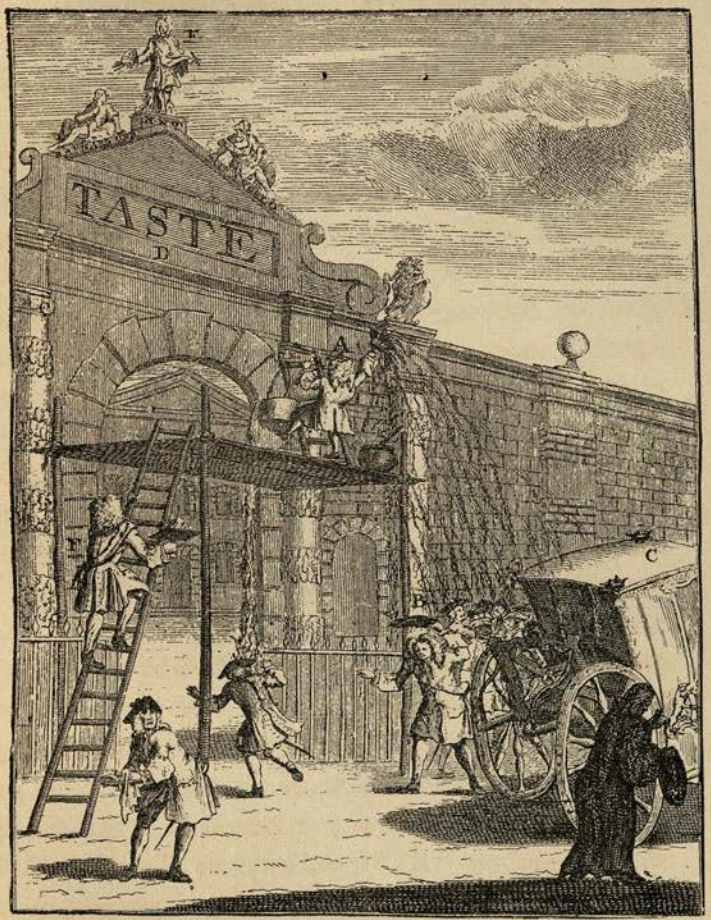
"Soon after his marriage," says Nichols, "*Hogarth* had summer-lodgings at *South-Lambeth.*" Here he made or improved the acquaintance of Jonathan Tyers, who at that time was preparing to re-open New Spring Gardens, as Vauxhall was then called, with an entertainment styled a *Ridotto al Fresco.* Hogarth is supposed to have rendered him signal service by suggesting the decoration of the place with pictures; and, upon the venerated precedent of the ingenious M. Josse, nothing could be more natural than that a painter should put forward paintings as an indispensable adornment. But one of the earliest and most trustworthy of the guides, the "Sketch of the Spring Gardens, Vauxhall: In a Letter to a Noble Lord," seems to indicate Hayman as the "only begetter" in this matter. It is certain, however, that Hogarth contributed specimens of his own works to the cause, and that, as time went on, others were copied. According to Nichols, Hayman reproduced the later series of the *Four Times of the Day* for Vauxhall, two of which were still there in 1782, while in the portico of the Rotunda to the left of the entrance, was an unquestionable picture from Hogarth's brush, dating from his marriage year, and representing Henry VIII. and Anne Boleyn. Another work claimed as his, when in 1841, obscured by dirt and slashed by sandwich knives, the relics of the Vauxhall Gallery came to the hammer, was Harper and Miss Raftor (afterwards Mrs. Clive) as Jobson the Cobbler and his wife

Nell in Coffey's farce of "The Devil to Pay; or, the Wives Metamorphosed," but this, as well as a *genre* piece called *The Wapping Landlady*, in which a short-trowsered tar of the Tom Bowling era is deliberately executing a nautical *pas-seul* in the parlour of a waterside alehouse with the aid of a whangee, is plainly attributed to Hayman in Sayer's contemporary print from the painting. There is a look of Hogarth's children in *Building Houses with Cards;* but, on the whole, it may be concluded that there was in reality little of his original work among the sea fights, popular games, and so forth, which decorated the garish old supper boxes in The Grove. His picture in the Rotunda portico, however, coupled with his permission to reproduce his other works, would be ground enough to justify the gold ticket, designed by himself, and inscribed *In perpetuam Beneficii memoriam*, with which he was presented by the grateful Tyers. This ticket, admitting "a coach-full," that is, six persons, was, in 1808, in the possession of Mrs. Hogarth's cousin, the Mary Lewis mentioned at the beginning of this chapter. It had passed to other hands in 1825, when (with five silver passes, all said to have been struck at different times from Hogarth's designs, and including among the rest that of George Carey, the author of many Vauxhall songs) it was engraved by James Stow for Wilkinson's "Londina Illustrata."

Although, between 1726 and 1732, Hogarth painted much, he did not entirely relinquish the graver, for the list of his prints at this time contains several

frontispieces for the booksellers. In the *Large Masquerade Ticket*, 1727, he once more satirized Heidegger and fashionable depravity. Another plate, *Rich's Glory*, is of doubtful authenticity, but it is interesting from its view of Old Covent Garden in the days of the open market and central dial. Besides these, should be noted the frontispiece to Fielding's "Tragedy of Tragedies" (the enlarged edition of "Tom Thumb"), which, it may be, marks the beginning of his friendship for the famous author of "Joseph Andrews;" and *The Man of Taste* or *Burlington Gate*, 1731. In this Kent again figures, supported as before by reclining statues of Raphael and Michael Angelo. On a scaffolding the diminutive figure of Alexander Pope is seen, vigorously whitewashing the gate and bespattering the passers-by, including the Duke of Chandos, while Lord Burlington brings the whitewash. This is a transparent allusion to Pope's attack on the Duke in his epistle to Lord Burlington, "Of Taste," in which under the title of "Timon," his Grace, and his seat of Canons near Edgware, were held up to ridicule. The print gave great offence; and Nichols alleges that the impression was recalled, and the plate suppressed. But as it was reduced in 1732 for the frontispiece to "A Miscellany on Taste; by Mr. Pope, etc.," published by Lawton and others, the suppression could not have been effectual. Pope, who might have been expected to retaliate, made no sign. Perhaps he was too wise.

To Hogarth's first great work, *A Harlot's Pro-*



THE MAN OF TASTE.

From Hogarth's Engraving.

gress, and its successor, *A Rake's Progress*, the ensuing chapter will be devoted. But the present may not inappropriately be closed with brief reference to an amusing holiday jaunt which, a few weeks after the appearance of the prints of *A Harlot's Progress*, the artist helped to organize, and to perpetuate with his pencil. On an evening at the close of May, 1732, it occurred to certain boon companions at the Bedford Arms Tavern in Covent Garden to enter upon an impromptu expedition. The company consisted of Hogarth, his brother-in-law John Thornhill, Samuel Scott (afterwards to be known as the "English Canaletto"),[1] a much-experienced draper of Tavistock Street named William Tothall, and Ebenezer Forrest, an attorney. They started at midnight, each with a shirt in his pocket, down the river in a tilt boat to Gravesend. "At Cuckold's Point we sung *St. John*, at Deptford *Pishoken;* and in Blackwall Reach eat hung beef and biscuit, and drank right Hollands." And so forth. It is a cheery record of small jests and much mirth; of songs sung and flip-cans emptied; of the jovial and not very admirable fooling of a party of overgrown schoolboys playing truant, and relieving the tedium of sight-seeing by friendly exercises such as bolstering matches, hop-scotch, and "fighting perukes." From

[1] A good example of Scott's work—"A View of Westminster from the River"—has recently been acquired for the National Gallery, where it hangs in Room XVII. Hogarth sometimes supplied the figures for his friend's pictures. There is a humorous group by him in Scott's "View of Bloomsbury Square and Bedford House."

Gravesend they go by the Gadshill cherry-orchards to Rochester—from Rochester to Chatham, Upnor, Hoo, and elsewhere. At Stoke they are shaved by a shock-haired fisherman; at Queenborough they foregather with the local sexton; at Minster they sketch the tomb of that Lord of Shorland whom Ingoldsby has immortalized in the "Legend of Sheppey."[1] Their doings find a faithful chronicler in Forrest,

[1] Forrest's version of this story may be given here as a specimen of his style:—"The Legend of the Last being remarkable I shall relate with all it's Circumstances; In the Reign of Queen Elizabeth, This Lord having been to Visit a Friend in this Island And passing by this Church in his Way home to Shorland ab^{t} Two Miles off, he saw a Concourse of people gather'd together in the Church yard, and Inquiring the Reason, was Inform'd that the parson who stood by there, refused to Bury the Corps: bro^{t} for that purpose, because there was No Money to pay the Burial Fees, His Lordship being Extreamly Mov'd at y^{e} parson Ordered the people to Throw him into the Grave and Bury him Quick which they accordingly Did and He Died; My Lord went home, and there reflecting on what he had Done and fearing to forfeit his Life for the Offence, He wrote a petisõn Setting forth the Nature of his Case and Hearing the Queen was on Board one of the Shipps at the Nore (to which place she came to take a Veiw of her Fleet (Design'd to oppose the Spanish Armada) He took a Horse and Rode Directly into the Sea & Swam to y^{e} Nore above Three Miles off and coming to the Ship's Side beg'd to See her Majesty who came Imediately and he presented his petition, The Queen reĉed, Read, and Granted it, and he without Quitting his Horse Swam back again to the Island, and Coming upon the Shore, mett an Old Woman who told him that tho' the Horse had then Saved his Life, he would be the cause of his Death, His Lordship fearing (and in order to prevent) the accomplishment of the Old Woman's Prophecy, Alighted from his Horse, Drew his Sword and kill'd him and left him there, and his Carcass was by y^{e} force of the Sea Thrown some Little Way on the Land.

"Some Years after this My Lord Walking with Some of his

who sets them down gravely "as a burlesque on historical writers recording a series of insignificant events entirely uninteresting to the reader." When, after five days' wandering, the pilgrims returned before "a mackarel gale" to Billingsgate, the journal was promptly bound, gilt-lettered, and read out at the Bedford Arms Club for the edification of the members assembled. The book thus produced, a thin oblong volume in brown ink, still exists in the Print Room of the British Museum, having been purchased in 1847 for about £100. The drawings, which include a grotesque head- and tail-piece, are by Hogarth and Scott; the map is by Thornhill. The title-page, *verbatim, punctatim et literatim*, runs thus: —"An Account/ of what Seem'd most Remarkable in the Five Days Peregrination/ of the Five Following Persons viz^{t}, Messieurs/ Tothall, Scott, Hogarth, Thornhill & Forrest./ Begun on Saturday May the 27th 1732/ and Finish'd/ On the 31st of the same Month./ *Abi tu et fac Similiter.*—Inscripton [*sic*] on Dulwich Colledge porch." Some time after its exhibition to the Club, the journal was lent to Hogarth's friend, the Rev. William Gostling, M.A., a Minor Canon of Canterbury Cathedral, who amused himself by turning it into Hudibrastic rhyme, in which form more than one of Hogarth's

Friends near the Sea Side, Espied the Skull and Some other Bones of the Horse Lying there, and relating the foregoing acco^{t} happened to kick the Skull and Hurt one of his Toes which Mortified and kill'd him, and he Lyes In Minster Church and a Monument is Erected over his Grave, On which he is Figur'd, with a Horse's Head (supposed to be in the Waves) plac'd by him."

biographers, misled, no doubt, by the line, "And Forrest, who this journal wrote," appear to have thought that it was at first composed. The title-page of Gostling's version says that it is "Imitated . . . with Liberty of some Additions." It is possible that a few minor details may have been inserted from particulars supplied by one or other of the travellers; but, although the couplets are respectable, the Canterbury Canon's metrical paraphrase cannot compete in freshness with Forrest's prose. Here is its "transversing" of the final lines:—

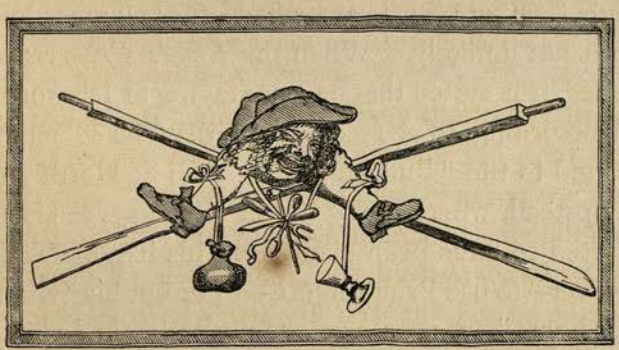
> "With pleasure I observe, none idle
> Were in our travels, or employ'd ill.
> *Tothall*, our treasurer, was just,
> And worthily discharg'd his trust;
> (We all sign'd his accounts as fair):
> *Sam Scott* and *Hogarth*, for their share,
> The prospects of the sea and land did;
> As *Thornhill* of our tour the plan did;
> And *Forrest* wrote this true relation
> Of our five days peregrination.
> This to attest, our names we've wrote all.
> Viz. *Thornhill*, *Hogarth*, *Scott*, and *Tothall*."

Until 1781 both versions remained in manuscript. Then John Nichols struck off twenty copies of Mr. Gostling's poem "as a literary curiosity,"[1] and in the year following, Richard Livesay the engraver made aquatint *facsimiles* of the original drawings. These *facsimiles* he issued, "at Mrs. Hogarth's, Leicester Fields,"

[1] This Nichols subsequently reproduced in the "Biographical Anecdotes" of 1782, pp. 403-27, having hitherto withheld it "in compliment to the writer of the prose journey" (p. 327). Gostling's version was also reprinted in Hone's "Table Book," ii. pp. 290-319.

with a reprint of Forrest's text.[1] From the aforegoing account of this last-named performance, it will be gathered that it can scarcely be regarded as a serious contribution to literature; and it is easy to conceive that its fun was somewhat too highly flavoured for the fastidious palate of critics like Horace Walpole, whose favourite, Scott, figures, moreover, as the butt of the party. Yet it has its interest as an unvarnished record of the frank and hearty, albeit not over-refined, fashion in which our middle-class ancestors took their pleasure in the cock-fighting, bull-baiting, cudgel-playing England of George the Second. It helps us, in addition, to comprehend the humour of those liberal "flicks" and "dowses"—assaults and batteries—which play so prominent a part in the fictions of Smollett and Fielding.

[1] Livesay's prose tour is included in Nichols and Steevens's "Genuine Works," iii. (1817), pp. 113-131.



TAIL-PIECE TO HOGARTH'S TOUR.

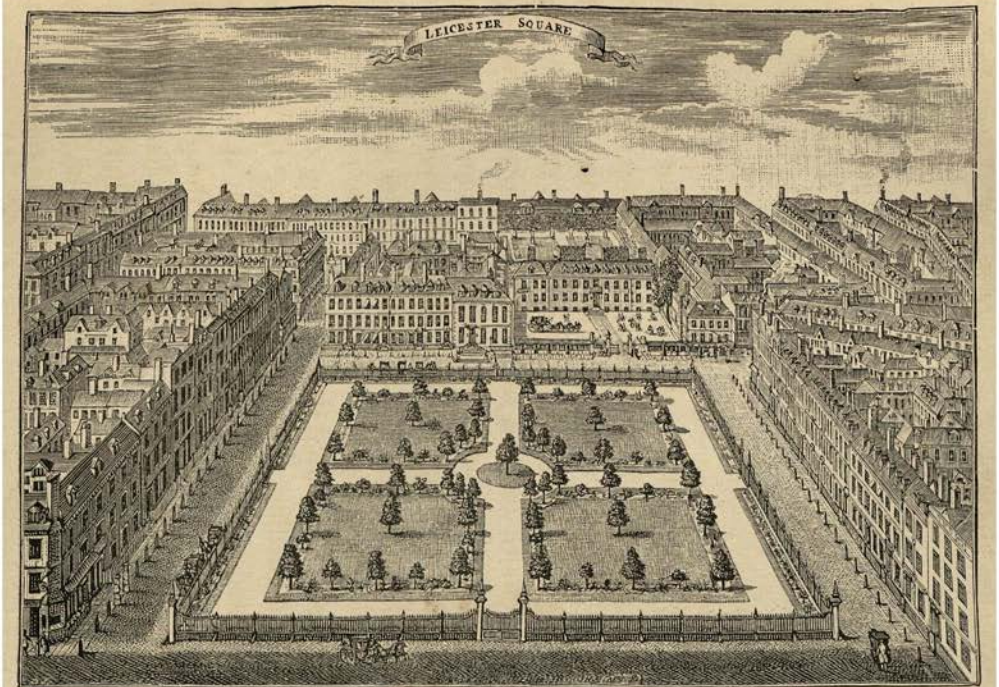
CHAPTER III.

The Two Progresses.

FOR many years after the expiration of Hogarth's apprenticeship,—when, it is to be presumed, he lived with Mr. Gamble in Cranbourne Alley,—we have no definite data as to his dwelling-place, save and except those stray references of John Ireland and Nichols to Long Lane, and "summer lodgings in South Lambeth." That he had other summer lodgings is not unlikely. When the *Rake's Progress* was painted, it is stated that he was staying at Isleworth;[1] and according to a recent authority,[2] he sometimes resorted to the "Bull and Bush" Inn at North End, Hampstead, where a yew bower in the garden is still reported to have been planted by his hand. These, however—to use Prior's figure—were but his "visits;" his "home" was, or was shortly to be, in Leicester Fields. To Leicester Fields, then, he came—as the rate books tell us—in 1733, and here, with occasional

[1] Nichols, "Anecdotes," 1781, p. 14.

[2] Baines's "Hampstead," 1890, p. 233. It was then a farm-house.



LEICESTER SQUARE.

From an Old Print.

absences at the "villakin" he bought sixteen years later by the Thames at Chiswick, he lived mainly until his death. The house he occupied (the last but two on the east side) was what was afterwards the northern half of the Sablonière or Jaquier's hotel, which has now given place to Archbishop Tenison's school; and the painter, in that bust of him by Joseph Durham which decorates Mr. Albert Grant's glorified enclosure, must be exactly turning his back upon the site of his ancient habitation. In Hogarth's day this was conspicuous for its brass plate and its gilt sign of the "Golden Head,"—a bust of Van Dyck which he had himself carved from pieces of cork glued together.[1] At Leicester Fields he would be in convenient proximity to his genial friends of the Bedford Arms, when he was minded to a cheerful cup, and "Why should we quarrel for Riches?" or "Drink and agree," or any of the chirrupping ditties comprised in that collection of Richard Leveridge, the singer, for which, in 1727, he had engraved a frontis-

[1] J.T. Smith ("Life of Nollekens," 1828, ii. 209) well remembered this sign. It was followed, says Nichols ("Anecdotes," 1782, p. 91), by a head in plaster; and this again, when Nichols wrote, had been superseded by a bust of Sir Isaac Newton. The house, in which Mrs. Hogarth lived for many years after her husband's death, may still be detected in contemporary views of the square (*e.g.* those of Maurer and Bowles, 1753), and must have been a fairly "commodious residence" for those days, as Cunningham says it was rated to the poor in 1756 at £60. As late as 1823 the tradition survived that Hogarth was accustomed to walk of evenings within the enclosure, in a scarlet "rocklow" or *roquelaure*, "with his hat cocked and stuck on one side, much in the manner of the great Frederick of Prussia."

piece. Leveridge, by the way, kept a famous tavern in Tavistock Street, where, no doubt, he occasionally obliged his customers with his own admirable setting of "Black-Eyed Susan"; and not far off, in all probability, was George Lambert, the scene-painter of Lincoln's Inn Fields and the future founder of the "Beef Steak Club"; while burly John Pine, the engraver, whose "Horace" is still a delight to the collector, had a print-shop in St. Martin's Lane. Captain Coram, too, the benevolent originator of the Foundling Hospital, would perhaps be in the neighbourhood, for that good man and philanthropist died "at his lodgings near Leicester Square." But Hogarth, as may be gathered, had not yet attained to widespread repute with the general public. Joseph Mitchell, Sir Robert Walpole's poet, for whose "Scot's Opera" he designed a plate, had indeed apostrophized him as "an eminent History and Conversation Painter."

> "Large Families obey your Hand;
> Assemblies rise at your Command,"—

says this tuneful panegyrist in June, 1730,[1] and in some other verses, unaccountably neglected by the

[1] A year later Mrs. Delany (then Mrs. Pendarves) thus testifies to Hogarth's skill as a portrait-painter. Writing to Mrs. Anne Granville, 13 July, 1731, she says:—"I have released Lady Sunderland from her promise of giving me her picture by Zinck [*sic*], to have it done by Hogarth. I think he takes a much greater likeness." . . . . She goes on to say that Hogarth is to teach her drawing by "some rules of his own that he says will improve me more in a day than a year's learning in the common way,"—a thoroughly characteristic utterance ("Autobiography, etc. of Mrs. Delany," 1861, i. 283).

commentators, he shows that he thoroughly appreciated Hogarth's power of expressing character :—

> "You have the Skill to catch the Grace,
> And secret Meanings of a Face;
> From the quick Eyes to snatch the Fire,
> And limn th' Ideas they inspire;
> To picture Passions, and, thro' Skin,
> Call forth the living Soul within."

Yet even in the obituary notice of Sir James Thornhill in the "Gentleman's Magazine" for May, 1734, Hogarth is simply referred to as "admir'd for his curious Miniature Conversation Paintings," although he had at the time put forth the first of that wonderful gallery of "pictur'd Morals," which, it might be imagined, should have stamped him, once and for all, as an artist wholly distinct and separate from his predecessors and contemporaries. In 1732,[1] however, there were but few print-shops in London; and the circulation of works of art must have been extremely languid.

The oil paintings for *A Harlot's Progress*—the series of "pictur'd Morals" above referred to—are believed to have been begun soon after the artist's marriage, as the date upon the coffin in the last plate, which has been taken to denote the conclusion of the work, is "2[d] Sep. 1731". Apart from the supposition that the necessity for devising some connecting link between the figures in his "conversation pieces" had suggested the extension of that connection from one

[1] Rouquet ("L'Etat des Arts en Angleterre," 1755, p. 44) limits the *boutiques de marchands d'estampes* in London before the Act of 1735 to two; but this statement would seem to be exaggerated.

canvas to another, it would be of considerable interest if we could learn what fortunate accident of inspiration suggested this particular idea to Hogarth. The relating of a tale or biography by means of pictures was, of course, not new, witness the life of St. Bruno by Le Sueur which Walpole and Gray saw in the Convent of the Chartreux at Paris. But Hogarth, unless we misread him greatly, knew no more of Le Sueur than of St. Bruno. His own account of the matter, meanwhile, is too general to be explicit. Portrait painting, he gives us to understand, was laborious; and to a conscientious man who scorned to consent (after the manner of your Hudsons and Knaptons, be it understood!) to degrade it into a mere manufacture—"not sufficiently profitable to pay the expenses my family required. I therefore turned my thoughts to a still more novel mode, viz., painting and engraving modern moral subjects, a field not broken up in any country or any age." . . . "I wished to compose pictures on canvas, similar to representations on the stage; and farther hope, that they will be tried by the same test, and criticised by the same criterion. Let it be observed, that I mean to speak only of those scenes where the human species are actors, and these I think have not often been delineated in a way of which they are worthy and capable. In these compositions, those subjects that will both entertain and improve the mind, bid fair to be of the greatest public utility, and must therefore be entitled to rank in the highest class." . . . "I have endeavoured to treat my sub-

ject as a dramatic writer;[1] my picture is my stage, and men and women my players, who by means of certain actions and gestures are to exhibit *a dumb show*." . . . . "This I found was most likely to answer my purpose, provided I could strike the passions, and by small sums from many, by the sale of prints, which I could engrave from my own pictures, thus secure my property to myself."[2]

Here, of course, is his theory, as it presented itself to his memory after thirty years, but it still leaves us in the dark with respect to the special train of suggestion. To a mind so alert to employ surrounding material—so ready to seize the humorous or satiric aspect of the moment, there should surely have been some proximate cause that prompted this picture-chronicle of hapless Mary Hackabout. Major thinks, indeed, that a paper by Steele in the "Spectator" (No. 266), in which a procuress is shown hypocritically catechizing a raw country girl who has come to town in a waggon, may have furnished the first hint. But this, even if it suggested Plate I., need not (although it may) have suggested the entire set.[3] The artist, at all

[1] It is to be noted that in the advertisements of *A Harlot's Progress*, and in more than one of his plates—*e.g.*, *The Sleeping Congregation*—he speaks of himself as the "author," not the "artist." And Hazlitt in his lectures classes him with the "comic writers."

[2] "Hogarth Illustrated," iii., pp. 26-8, 29, 31.

[3] From a note at p. 56 of the MSS. already referred to on p. 24 n., it would appear that some of Hogarth's contemporaries ascribed to the series an altogether commonplace origin. According to Vertue, Hogarth first painted Scene III. as an independent

events, takes us further. From that first declension into evil paths, his heroine passes, through a Martin's summer as the mistress of a rich Jew, to "Captain Macheath" and Drury Lane,—to Bridewell and beating hemp,—to Disease and Death,—to a shameful funeral and a forgotten grave. It is all acted out *coram populo*. There is no decorous veiling of the catastrophe, no abatement of the pitiable detail, no Rossetti-like—

> "passing thought
> Of the old days which seem to be
> Much older than any history
> That is written in any book;
> When she would lie in fields and look
> Along the ground through the blown grass,
> And wonder where the city was
> Far out of sight, whose broil and bale,
> They told her then for a child's tale."

For such retrospective sensibility, such regretful sentiment, Hogarth had neither space nor inclination. He had a plain and straightforward message to deliver. If you do that, this will follow,—and this,—and this. With such accessories, grotesque or terrible, as may be.

Where the narrator is so unflinching and matter-of-fact, it is obvious that, in this century at least, his work, however fundamentally moral and didactic in its

work,—a kind of "*Lever* in Low Life," one may suppose. It attracted so much attention, that he was pressed to execute a companion-piece, and so went on by degrees to complete the six pictures. Vertue further says that, while the plates were engraving, Hogarth lived in Common [Covent] Garden with his father-in-law, Sir James Thornhill. This must be added to the "dwelling-places" specified at the beginning of the chapter.]

A Harlot's Progress. N.o II

from Hogarth's Engravings

intention, is not always quite easy to write about; and there are—it must frankly be confessed—details here over which, as the prints can be consulted, one may pass without regret. But some of the characters—for some of the characters were real persons—require to be named. The man at the door and the elderly woman, in Plate I., undoubtedly represented the infamous Colonel Francis Charteris and the equally infamous Mother Needham, the latter of whom died after exposure in the pillory in 1731. The magistrate who enters the room in Plate III. is Sir John Gonson, a well-known "harlot-hunting justice;" the wig-box in the same plate is that of James Dalton, a highwayman who had been hanged at Tyburn in 1730. The wrangling practitioners in Plate V. are said to be Drs. Misaubin and Ward,[1] two quacks of the day; while the clergyman (!) of Plate VI. is identified with a certain dissolute "chaplain of the Fleet," and the shrieking beldam with a procuress named Bentley. Of the numberless minor details it is here impracticable to speak at length. But the attention of the reader may be briefly directed to the destruction caused by the famished horse in Plate I., the significant pictures on the walls in Plate II.; the degradation of the Bishop's "Pastoral Letter" in Plate III.; the Jew's-bread used as a fly-trap, and the Anodyne necklace advertisement in Plate V.; and finally the sprigs of yew for the prevention of infection in the concluding plate.

[1] See *Marriage A-la-Mode*, p. 98, and *The Company of Undertakers*, p. 67.

By some of the commentators this concluding plate (*The Funeral*) has been regarded, not only as involving in its details a certain neglect of probability, but even as in itself an anachronism and a superfluity. This was the opinion of Hogarth's own inspired interpreter, Rouquet. To him the tragedy finishes with the fifth picture; the sixth is simply the farce, or after-piece,—"*une farce dont la defunte est plutôt l'occasion que le sujet.*"[1] Dr. Trusler follows him so closely as almost to quote his words. The plate, he says, is "the farce, of which death is oftener the occasion than the subject." That, as both imply, Hogarth intended to satirize the senseless funeral ceremonial of his day, and that, in doing so upon the present occasion, he has somewhat strained consistency, is true. But it is also true that he was wiser than his critics, and that all this was merely subordinate to a deeper and sterner lesson, more intimately connected with the subject. What other epilogue, indeed, could there be to such a life! Conventionalism, no doubt, would have stepped in with its ready tear and faded "Requiescat." But Hogarth scorned Conventionalism, and copied human nature, hard-hearted, frivolous, unrepentant, incorrigible. In his experience, harlots were harlots to the end of the chapter—and after. There were no Magdalens among them. Their mourning was a mockery; their priest a profligate. He will not even have the

[1] Hartley Coleridge ("Essays and Marginalia," 1851, ii. 212) has the same idea. In his view—"The print may be regarded as the satyricon appended to a fearful tragedy."

poor child impressed;—how should he be with such a mother? No, let him wind up his "castle-top" in the foreground,—"the only thing in that assembly (as Lamb says) that is not a hypocrite." This painter painted life as he saw it; he cared to do no more.

One of the first results of *A Harlot's Progress* was to reinstate him in the good graces of Sir James Thornhill, who had hitherto declined to forgive him for running away with his daughter. By the contrivance of Lady Thornhill and Mrs. Hogarth, some of the pictures were placed in the old man's dining room. He eagerly asked the artist's name, and on learning it said, "Very well; the man who can furnish representations like these, can also maintain a wife without a portion" —a speech which was the herald of reconciliation. This reconciliation may probably be placed at the end of 1731 or the beginning of 1732.[1] Shortly after the paintings, or part of them, were finished, Hogarth began to engrave them, issuing as the subscription ticket the clever little etching entitled *Boys peeping at Nature.* From an advertisement in the "Country Journal; or, the Craftsman," for January 29, 1731-2, it would seem that he had not at first intended to undertake all the engraving personally.[2] "The

[1] According to the "Somerset House Gazette," ii. 207, Mr. Carpenter of Old Bond Street had, in July, 1824, a picture by Hogarth [?] representing this incident. Besides the principal parties concerned, it contained portraits of Fielding and Justice Welch. It is said to have been well painted.

[[2] This is confirmed by an undated note in Vertue's MSS. (p. 51). "For the Harlot's progress M^r Hogarth having now

AUTHOR of the *Six Copper Plates*, representing a Harlot's Progress," runs the notice; "being disappointed of the Assistance he proposed, is obliged to engrave them all himself, which will retard the Delivery of the Prints to the Subscribers about Two Months; the particular Time when they will be deliver'd will be advertised in this Paper." "No more," it was further stated, "will be printed than are and shall be subscribed for, nor Subscriptions taken for more than will receive a good Impression." How many good impressions Hogarth considered might be obtained is not specified, but it is recorded that above 1,200 names were entered on his books. This—supposing all the subscribers to pay—meant some £1,260, as the price of the set was a guinea.

In conformity with the engagement made in the advertisement of January, a further advertisement of March, in the "Daily Journal" and "Daily Post," which was subsequently repeated, announced that the plates were then "printing off," and would be ready for delivery on Monday, the 10th of April. At the same time notice was given that subscriptions would be received until the 3rd; and as an unauthorized explanation of the series in pamphlet form was published on the 21st,[1] it must be assumed that they were duly issued on or about the

12 hundred Subscribers—he had proposed to get them graved by the best gravers in Lond. but none that he employed pleasing him he has set about them himself—to grave or finish the gravings".]

[1] "Daily Journal," 21 April, 1732.

date specified.[1] Their success seems to have been instantaneous. As soon as Plate III. appeared, says Nichols, the Lords of the Treasury hastened to the print-shop for Sir John Gonson's portrait. In addition to the prose account above referred to, a Grub Street rhymer set himself to celebrate Moll Hackabout's career in Hudibrastics under the title of "The Harlot's Progress; or, the Humours of Drury Lane," an example which was followed a year later by "The Lure of Venus," a more pretentious description in creaking heroics by "Joseph Gay" (Pope's "empty Joseph"), the *nom de guerre* of a certain Captain John Durant Breval, formerly of Trinity College, Cambridge, who should have been capable of better things. Neither Breval's book nor the other—it need scarcely be observed—is conceived in Hogarth's spirit or animated by his purpose. Besides these metrical efforts, in February, 1733, the story was turned into a ballad opera entitled "The Jew Decoy'd," which, however (according to the "Biographia Dramatica"), was never performed; and in the same year Theophilus Cibber converted it into a pantomime, produced in April at Drury Lane. Another evidence of the popularity of the prints was their transfer to fan-mounts[2] and cups and saucers. Lastly, they were freely pirated, and Steevens saw no fewer than

[1] Nichols dates the *Harlot's Progress* 1733-4. But he had evidently never seen the above advertisements, concerning which some further particulars are given in Part II., "Bibliography."

[2] One of these is now in the British Museum. They were sold by M. Gamble at the "Golden Fan" in S[t] Martin's Court, near Leicester Fields ("Daily Journal," Jan. 24, 1733).

eight different sets of fraudulent imitations, no doubt including the illustrations which accompanied "The Lure of Venus." One of these sets of imitations, perhaps the best known, was by Elisha Kirkall, or Kirkhall, of Dockwell-Court, Whitefriars—the "bounteous Kirkall" of the "Dunciad." The plates, in green ink, were reversed copies as large as the originals, and were issued in November, 1732.[1]

Hogarth had before suffered from depredations of this kind, his first published print, *Masquerades and Operas*, having, as already stated, been feloniously reproduced. In 1735, in concert with George Vertue, Gerard Vandergucht, his friends Pine and Lambert, and several others, he petitioned Parliament for leave to bring in a bill to vest in designers and engravers an exclusive right to their own works, and to restrain the multiplying of copies without their consent. This bill was duly introduced, and received the Royal Assent on the 15th May, 1735, becoming the well-known Act 8 Geo. II., cap. 13. Although Hogarth's personal grievance does not seem to have been prominently brought forward on this occasion, he found the major portion of the funds; the Act is generally spoken of as his; and it was drawn by his friend William Huggins, author of the Oratorio of "Judith." He commemorated its passing by a long and jubilant inscription on the plate entitled *Crowns, Mitres*, etc., afterwards used as a subscription ticket to the Election series. Yet the measure was only partially successful in remedying the evil at which it aimed,

[1] "Craftsman," Nov. 18, 1732.

THE LAUGHING AUDIENCE.
From Hogarth's Etching.

and to the mortification of the painter—as reported by Sir John Hawkins—it failed, in a case tried before Lord Hardwicke in Chancery, to secure any benefit to an assignee claiming under assignment from the original inventor.[1]

One of Hogarth's main objects in promoting the above enactment was, no doubt, the protection of the series of paintings depicting *A Rake's Progress*, with which he was preparing to follow up *A Harlot's Progress*. This fresh series, in fact, must have been begun immediately after the earlier pictures were completed, since from an advertisement in "The Country Journal; or, the Craftsman" of December the 29th, 1733, he was, at that date, occupied upon the engravings. They were subscribed for in the same year, the ticket being the capital little etching, *A Pleased Audience at a Play*, afterwards styled *The Laughing Audience*. As in the previous Progress, Hogarth himself christened his chief character. In the first plate "Tom Rakewell" (the name, Mr. Stephens points out, is as appropriate to the miser father as to the prodigal son) has entered suddenly upon his inheritance. In a jumble of leases, bonds, and the miscellaneous hoardings of avarice, he is being measured

[1] Writing not long before his death, Hogarth's retrospect, nevertheless, is not ungrateful:—"After having had my plates pirated in almost all sizes, I in 1735 applied to Parliament for redress; and obtained it in so liberal a manner, as hath not only answered my own purpose, but made prints a considerable article in the commerce of this country, there being now more business of this kind done here than in Paris, or anywhere else, and as well" ("Hogarth Illustrated," iii. 35).

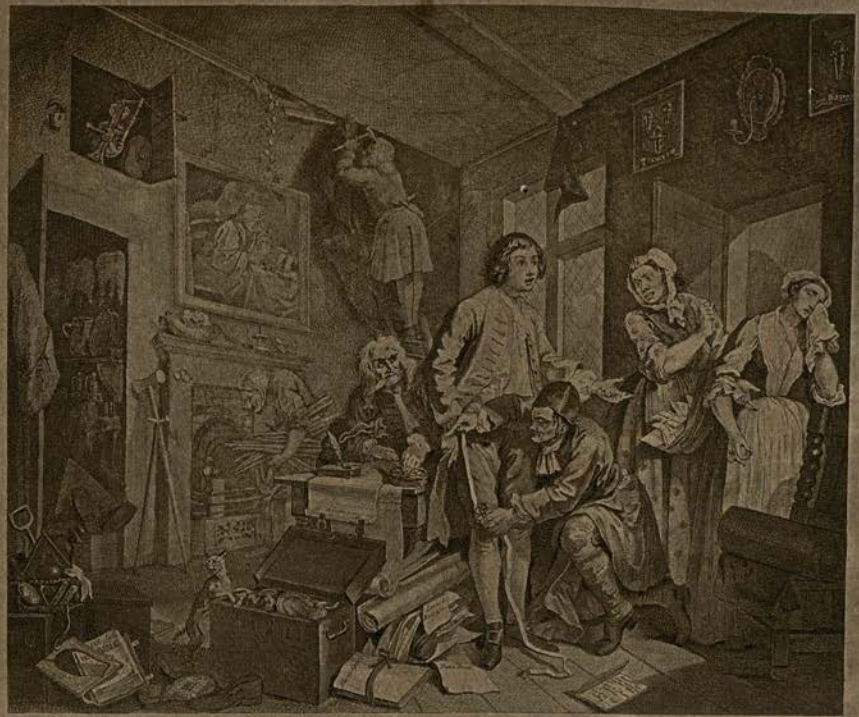
for his mourning. Already his knavish attorney plunders him; and he himself begins badly by casting off the poor girl whom he has ruined while at Oxford.

"Prodigus æris,
Sublimis, cupidusque, et amata relinquere pernix,"

his fortune is written in his face.

The next plate (*The Levee*) transforms the clumsy lad into an awkward man-of-fashion. His antechamber is thronged with milliners, wigmakers, tailors, and hatters. The "dealers in dark pictures" have equipped him as a connoisseur—witness the *Judgment of Paris* on the wall. A much-bewigged musician is trying over "The Rape of the Sabines" at a harpsichord; a French hornplayer preludes noisily upon his instrument. He dabbles in Bridgeman's landscape gardening, and maintains one poet, if not two. But the majority of the visitors at his reception are professors of those sterner arts which in 1732-5 no gentleman could be without. He must have his cocks at Newmarket, and his racers at Epsom, where his horse, "Silly Tom," has won a cup. Essex must instruct him in dancing; Dubois in fencing; the great Figg himself in quarter-staff.[1] And lest his proficiency in the two latter sciences should fail to save his skin, he must enlist the hireling "man-of-honour" who comes recommended by "Wm. Stab." Roistering "bloods" who finish their revels at the "Shakespear's Head" or the

[1] The figures in the plate are said to be portraits of these persons. Dubois died in May, 1734, of a wound received in a duel.



A Rakes Progress. N.o 1.

from Hogarth's Engravings.

"Rose" by broiling a waiter or "pinking" a chairman, sometimes require the aid of henchmen like the Captain, when their humorous exploits fall flat upon the spectators.

One of these exploits is depicted in Plate III. The Rake is discovered drunk in a tavern in Drury Lane at three in the morning, surrounded by the trophies of a street row, largely supplemented by further contributions from the apartment itself. His companions, mostly recruited from the *simplices nymphæ* of the neighbourhood, are in scarcely better case. One (like Prior's "Kitty") sets the world on fire (in a map). Another spirts brandy in the face of her furious *vis-à-vis*, who threatens her with a knife.[1] A harper is twangling at the door; a tattered beggar-wench sings the "Black Joke." We omit the remaining details of the plate, which may be studied at full in Nichols and John Ireland.

This is the Rake's zenith; in the next scene he enters upon the first stage of his decline. He is ignominiously arrested for debt in St. James's Street, as he is going to Court in a new suit on Queen Caroline's birthday, also St. David's Day, as is indicated by an irascible-looking Welshman with an enormous leek in his hat. Some temporary assistance is rendered to him by the unfortunate girl whom he discarded in Plate I.; but it is only temporary, for in the plate that follows he is repairing

[1] Hogarth had actually witnessed an incident of this kind when in company with his crony Frank Hayman (Smith's "Nollekens," i. 94).

his fortunes by an alliance in old Mary-le-bone Church, then much used for private marriages, with an elderly heiress. The bride is one-eyed, and tremulously exultant; the bridegroom, indifferent, and already engrossed by the good-looking lady's-maid. The church, which had been recently repaired, and was taken down altogether six years later, is depicted, no doubt as a fitting frame to the bride, in an extremely dilapidated condition. The Creed has been destroyed by damp, and a crack runs through the Ninth Commandment. As a further evidence of neglect the slot of the poor-box is covered by a cobweb.

Henceforward Tom Rakewell "progresses" at a headlong rate. Plate VI. shows him in a Covent Garden gaming-house. He has lost all his recently-acquired wealth, and flings himself upon the ground in a paroxysm of fury and execration. In allusion to the burning of White's, in April, 1733, flames are seen bursting from the wainscot, but the absorbed gamblers take no heed. The next scene is in the Fleet; the last in Bedlam. In the one he is a poor distracted wretch, dunned by the gaoler for "garnish," pestered by the unpaid pot-boy, deafened by the rancorous virago, his wife, and overwhelmed by Mr. Manager Rich's letter, returning his manuscript:—"S^{r}. I have read y^{r} Play & find it will not doe." In the other he is an incurable maniac, fettered and dangerous, who tears at himself with the heartrending laugh of the insane.

Our rapid outline does but scant justice to this

tragical story, and scarcely touches at all upon the affluence of detail with which it is presented.[1] We are told that it did not meet with the success of *A Harlot's Progress*. The causes are not far to seek. It flew at higher social game. It attacked the vices of the man instead of the vices of the woman; and to the vices of the man society is notoriously indulgent. Then it was less probable. To use the words of a critic who compares it with its forerunner, its "catastrophe is one of so rare occurrence in real life, as to produce no more effect than a bugbear would. It is not in the ordinary course of events that profligates and debauchees become the inhabitants of a mad-house." Lastly, it is longer, and more unequal than *A Harlot's Progress*. Although it rises to a higher level in the later scenes, in the fourth plate, which Hogarth tried to improve, it was, for him, weak and hesitating. It is is scarcely likely, to say the least, that a poor

[1] Among minor touches may be noticed:—the shoe-sole cut from the cover of the Bible in the second state of Plate I., and the cap on the mantelpiece which, in the same plate, establishes the identity of the dead miser with the portrait; the Farinelli caricature on the floor in Plate II.; the twelve Cæsars and Pontack's head, in Plate III.; the little fellow with the pipe and "Farthing Post," in Plate IV.; the dogs and the ragged charity boy of Plate V.; the highwayman of Plate VI.; the wings of the inventor and the absorbed alchemist of Plate VII.; and lastly, the two women visitors in the Bedlam scene. Scott knew these prints of Hogarth's, for in his "Journal" (1891, i. 140) he likens himself, when writing on the Currency, to the projector with his scheme for paying the National Debt, in Plate VII.; and in another place he borrows his illustration from the "Better to Work than Stand thus" of Plate IV. of *A Harlot's Progress*.

milliner would carry about with her sufficient money to relieve a fine gentleman in peril of the tipstaves. Her presence after Plate I. is an illustration of that "pathetic fallacy" of which we occasionally hear so much. Some one, it must be supposed, had remarked upon the want of tenderness in *A Harlot's Progress*, and Hogarth met the objection in *A Rake's Progress* by the introduction of his ruined sweetheart. But her re-appearances are ill-managed and almost superfluous. She adds little to the effect of the scenes in the prison or the madhouse, and they would scarcely suffer by her absence. If the above conjecture be a correct one, this is another of the many instances in which Hogarth was apparently led astray by his importunate advisers.

Early in June, 1735, the plates of *A Rake's Progress* were printed off. Their delivery to subscribers was, however, deferred until the 25th, the date they bore, in order to give them the full protection of the new Act, which came into operation on the 24th. Probably the words "According to Act of Parliament," now so common on engravings, made their first appearance upon this occasion. But notwithstanding all these precautions, the painter, as we learn from one of his many advertisements, could not escape the fraudulent imitator. "Several printsellers," he says in "The London Daily Post Boy" of June 14, "who have of late made their chief gain by unjustly pirating the inventions and designs of ingenious Artists, whereby they have robbed them of the benefit of their labours, being now prohibited such scandalous practices from

Southwark Fair

from Hogarth's Engraving

the 24th of June next, by an Act of Parliament passed the last Session, intituled, 'An Act for the Encouragement of the Arts of Designing, Engraving, Etching, &c.,' have resolved notwithstanding to continue their injurious proceedings, at least till that time; and have, in a clandestine manner, procured persons to come to Mr. Hogarth's house, under pretence of seeing his Rake's Progress, in order to pirate the same, and publish base prints thereof before the Act commences, and even before Mr. Hogarth himself can publish the true ones. This behaviour, and men who are capable of a practice so repugnant to honesty and destructive of property, are humbly submitted to the judgment of the publick, on whose justice the person injured relies."[1] According to Nichols, a series of copies by Boitard, all on one sheet, must have appeared almost simultaneously with this notice; and the prints were also plagiarised in another series issued by Overton, Bowles and others, a few days later. To counteract, as far as possible, the evil effect upon the sale of the originals of these cheap piratical reproductions, Hogarth caused small copies to be prepared, which were sold at *2s. 6d.* the set by "T. Bakewell, print and mapseller, next Johnson's Court in Fleet Street, London." These, after some delay, were issued in August, accompanied by a broadside sheet of explanations.

With the original engravings of *A Rake's Progress* was published a print of earlier date, which had been

[1] "Genuine Works," i. 83.

kept back to give it the advantages of protection, *i.e.*, that known as *The Fair*, or *Southwark Fair*, one of the liveliest of the separate plates, albeit somewhat coarse in execution. This festival (or carnival) was suppressed in 1762; but in 1733, when Hogarth drew it, it was diligently frequented, during the fortnight for which it was held, by "persons of all distinctions of both sexes." Its notabilities are faithfully depicted. Elkanah Settle's droll of the "Siege of Troy," as given at Lee and Harper's booth; the "posture-master" and "curious Indian birds" of Mr. Fawkes, the conjuror; the wax-work exhibiting "the whole Court of France;" Müller, or Miller, the Leipzic giant; Violante, the tumbler; Cadman, the steeple-flyer—all these have been carefully set down. The "Fall of Bajazet," at Cibber and Bullock's, is tragically illustrated by the collapse of the "parade" in front of the booth; whilst in the crowd a couple of bailiffs arrest a buskined hero from the same company who, with a beautiful drummeress, is beating up for an audience. But the incident of the plate would take several pages to describe.

Among the other works which belong to this chapter, and have not been mentioned hitherto, is the drinking scene called *A Midnight Modern Conversation*, 1733. Its proper place lies between the two *Progresses*. In this a party of eleven, whose degrees of intoxication are admirably characterized, have finished some two dozen bottles of claret, and, at four in the morning, are commencing a capacious

A Midnight Modern Conversation.

from Hogarth's Engraving

bowl of punch presided over by a rosy-gilled parson, —the

"fortem validumque combibonem
Lætantem super amphora repleta"

of the Westminster Latinist, Vincent Bourne;[1] but, in real life, identified both with the famous "Orator" Henley and the Rev. Cornelius Ford, a dissolute cousin of Dr. Johnson.[2] The frontispiece to Henry Carey's "Chrononhotontologos," and one or two minor pieces show—like the list of presents to Farinelli in Plate II. of *A Rake's Progress*—the artist's unconquered antipathy to the foreign favourites upon whom the British public squandered fortunes "for a shrug or a song." Perhaps it was not natural under the circumstances that Hogarth should do justice to Farinelli; but the British public of his day were not far wrong in their admiration of that most wonderful of sopranos.

In addition to the passing of the Act against piratical printsellers, no facts of equal importance in Hogarth's life during this period have been recorded. From the presence of Sir James Thornhill at New-

[1] "Poematia," 1734, p. 146.

[2] From an example in Solon's "Old English Potter," 1883, p. 185, a modelled white ware mug (salt-glaze), it appears that this popular design was transferred to pottery; and it is often to be found on snuff-boxes. It was also used as a fan-mount. (See "Daily Journal" for May 24th, 1733, where it is advertised as sold at Mr. Chenevix's and other toy-shops, and having prefixed to it, "for the Entertainment of the Ladies, a Description of each particular Person . . . introduced.") The ticket for the *Midnight Modern Conversation* was the etching known as *The Oratorio; or, A Chorus of Singers.*

gate, when in March, 1733, Hogarth painted the portrait of Sarah Malcolm the murderess, afterwards executed in Fleet Street,[1] it is plain that the reconciliation already referred to had proved an enduring one. In May, 1734, Thornhill died, his death being followed, a year later, by that of Hogarth's mother, occasioned, says the "Gentleman's Magazine," by a fright arising out of a fire in Cecil Court, St. Martin's Lane. By the decease of his father-in-law the drawing school in Covent Garden practically passed into Hogarth's hands. "I became (he says) possessed of his (Sir James's) neglected apparatus; and thinking that an academy conducted on proper and moderate principles had some use, proposed that a number of artists should enter into a subscription for the hire of a place large enough to admit thirty or forty people to draw after a naked figure. This was soon agreed to, and a room taken in St. Martin's Lane. To serve the society, I lent them the furniture which had belonged to Sir James Thornhill's academy; and as I attributed the failure of that and Mr. Vanderbank's[2] to the leading members assuming a superiority which their fellow students could not brook, I proposed that every member should contribute an equal sum to the establishment, and have

[1] "Craftsman," 10th March, 1733.

[2] John Vanderbank, the portrait-painter, had endeavoured to establish a rival school to Thornhill's, with the additional attraction of a living model. He illustrated "Don Quixote" for Lord Carteret, who preferred his designs to those of Hogarth. See Part II., Catalogue of Prints. There is a portrait of Newton by Vanderbank in the National Portrait Gallery.

THE ORATORIO.

From Hogarth's Etching.

an equal right to vote in every question relative to the society. . . . By the regulations I have mentioned, of a general equality, etc., it has now [1762] subsisted near thirty years; and is, to every useful purpose, equal to that in France, or any other."[1] The exact locality of this art-centre, it may be added, was "in Peter's Court, against Tom's Coffee-house in S. Martin's Lane." Thus it is described in an advertisement of 1710, when it was a Dancing School. Subsequently it became the studio of Roubillac the sculptor, from whom it passed to Hogarth and his coadjutors. In this institution, most of the artists of the reign of George II., and the early part of the reign of George III., were trained; and its usefulness only ceased with the establishment of the Royal Academy, to which its "anatomical figures, busts, statues, etc.," were transferred in 1768. Hogarth painted a picture of the interior, showing the students drawing from the life. This painting is preserved at Burlington House, having been purchased not many years ago.

From the "Παραινετικόν" of Vincent Bourne quotation has been made. But, in 1736, a passage in Swift's "Legion Club" showed that Hogarth's fame had reached the terrible Dean at Dublin :—

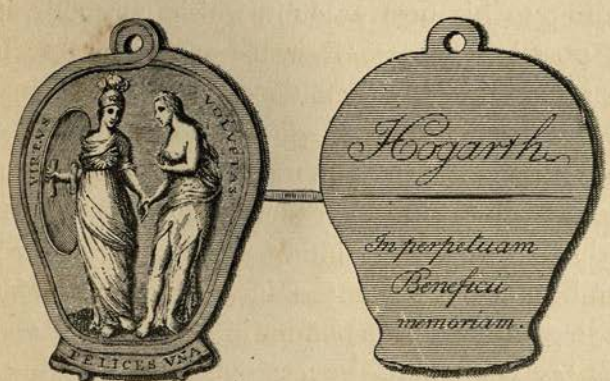
> "How I want thee, humorous Hogarth!
> Thou, I hear, a pleasant rogue art.
> Were but you and I acquainted,
> Every monster should be painted:

[1] "Hogarth Illustrated," iii. 66-7, 68-9.

You should try your graving tools
On this odious group of fools ;
Draw the beasts as I describe them ;
Form their features, while I gibe them ;
Draw them like, for I assure ye,
You will need no *car'catura ;*
Draw them so that we may trace
All the soul in every face."

Four years later, in February, 1740, Somervile the poet, claiming kinship as a satirist of vice and folly, dedicated his "Hobbinol" to Hogarth as "the greatest master in the burlesque way"; and a few months subsequently came a tribute from the pen of a still more eminent writer, Henry Fielding. As it refers solely to the *Progresses*, it may the more fitly find place here. "I esteem," says Fielding, in the "Champion" (June 10), "the ingenious Mr. *Hogarth* as one of the most useful Satyrists any Age hath produced. In his excellent Works you see the delusive Scene exposed with all the Force of Humour, and, on casting your Eyes on another Picture, you behold the dreadful and fatal Consequence. I almost dare affirm that those two Works of his, which he calls the *Rake's* and the *Harlot's Progress*, are calculated more to serve the Cause of Virtue, and for the Preservation of Mankind, than all the *Folio's* of Morality which have been ever written; and a sober Family should be no more without them, than without the *Whole Duty of Man* in their House." In that admirable "Preface" to "Joseph Andrews," in which he compares comic writing and burlesque to comic painting and caricature, he returns to the same theme :

"He who should call the ingenious Hogarth a burlesque painter, would, in my opinion, do him very little honour: for sure it is much easier, much less the subject of admiration, to paint a man with a nose, or any other feature of a preposterous size, or to expose him in some absurd or monstrous attitude, than to express the affections of men on canvas. It hath been thought a vast commendation of a painter, to say his figures seem to breathe; but surely it is a much greater and nobler applause, that they appear to think." Hogarth acknowledged this compliment in 1743 by referring to Fielding's "Preface" as a further explanation of the little etching of *Characters and Caricaturas*.



HOGARTH'S VAUXHALL TICKET.

CHAPTER IV.

History-Pictures and Minor Prints.

THE welcome which the engravings of Hogarth's picture-comedies had received should—one would think—have convinced him that his best means of permanent success lay in this direction. Yet according to his own account, which, unhappily, it is not possible to date, it would appear that he had other and different ambitions. His desire was to take rank with the Haymans and Thornhills,—to say nothing of artists more ancient and illustrious. "Before I had done anything of much consequence in this walk [*i.e.*, 'painting and engraving modern moral subjects'], I entertained some hopes of succeeding in what the puffers in books call *the great style of history painting;* so that without having had a stroke of this *grand* business before, I quitted small portraits and familiar conversations, and, with a smile at my own temerity, commenced history painter, and on a great staircase at St. Bartholomew's Hospital, painted two Scripture stories, the

Pool of Bethesda, and the *Good Samaritan*, with figures seven feet high. These I presented to the charity, and thought they might serve as a specimen, to show that were there an inclination in England for encouraging historical pictures, such a first essay might prove the painting them more easily attainable than is generally imagined. But as religion, the great promoter of this style in other countries, rejected it in England, I was unwilling to sink into a *portrait manufacturer;* and still ambitious of being singular, dropped all expectations of advantage from that source, and returned to the pursuit of my former dealings with the public at large."[1]

This is, in some respects, a singular utterance. If we accept 1736, which is the date painted upon the staircase of the hospital, as the date of the *Good Samaritan* and the *Pool of Bethesda*, then the expression "anything of much consequence" seems a strange under-valuation of the two *Progresses* which had made him a name. Seeing, however, that the sentence, "I quitted small portraits and familiar conversations," does not cover these series, it may be that the Bartholomew's Hospital pictures were executed before 1736. But even if we put them back five years, Hogarth would still have painted the *Harlot's Progress*, and the expression "anything of much consequence" would remain inexplicable, except by attributing to the artist a perverse, though not unprecedented, blindness as to his abilities. Moreover, his "Scripture stories" were

[1] "Hogarth Illustrated," iii. 29-31.

a mistake; and if they were not good in his own day, they are homelier than ever in ours, when the realism of artists like Holman Hunt and Gérôme have imported into our galleries the very types and atmosphere of the East. With the record that the pictures made the painter a governor of the hospital, and the statement that they were not engraved until after his death, we may pass over the *Pool of Bethesda* and the *Good Samaritan.*

During the period covered by the present chapter, that is to say, from 1735 to 1744, Hogarth did not put forth any series of plates corresponding in importance to the *Rake's* and *Harlot's Progresses.* Indeed, with the exception of the *Four Times of the Day,* he did not publish any series at all. Doubtless he was maturing and elaborating his masterpiece, *Marriage A-la-Mode,* which was advertised in April, 1743, and will form the subject of the ensuing chapter. But in this interval, several separate prints appeared, which are among the most popular of his works—*i.e.,* the *Strolling Actresses Dressing in a Barn,* the *Enraged Musician,* and the *Distressed Poet.* And here we may observe that it is the defect of his biography that it lies almost wholly in the description of his works. To the facts of his life the account of his works must always bear much the same relation in bulk as the commentary of Warton to the "Minor Poems" of Milton, or the notes to the text in an article by Bayle. Lamb said truly that we "read" his prints, and "look" at other pictures. He might have added that the type is of

the smallest, and the page is crammed to the margin.

The earliest plates belonging to the year 1736 are the *Company of Undertakers* or *Consultation of Physicians*; and the *Scholars at a Lecture.* The *Company of Undertakers* is a whimsical coat-of-arms, composed of doctors "poising their gilt-head canes" (as in Tennyson's "Princess"), with the motto, "*Et Plurima Mortis Imago.*" Conspicuous among them in a harlequin suit ("issuant checkie") is Mrs. Sarah Mapp, a famous bone-setter or "shape-mistress," who enjoyed a brief popularity *circa* 1736-7. Two other figures which support her have been identified, one as a famous quack oculist or "Opthalmiator" known as the "Chevalier" Taylor: the other as the Dr. Joshua Ward, to whose nostrums Fielding had recourse in his last illness, and who figures in Pope's

"Ward try'd on Puppies, and the Poor, his Drop."

But if he was a quack, he was a quack of genius, for he inspired Bolingbroke with confidence, and he attended George II. The *Company of Undertakers* is dated March. The *Scholars at a Lecture*, a number of, for the most part, vulgar academical heads, requires no special notice. To the month of April belongs a ticket for Fielding's benefit in "Pasquin." There is a doubt whether this is really the work of Hogarth; but the strokes at political morality in that "dramatic Satire on the Times" would have been so much to the taste of the artist who later designed the inimitable Election Prints,

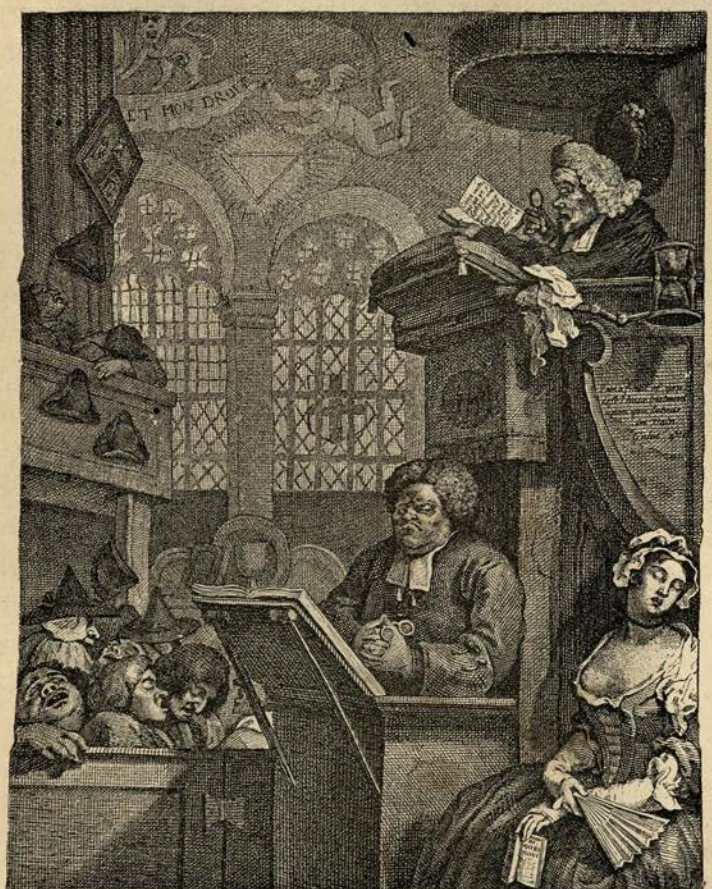
that one is inclined to give him the benefit of any uncertainty. Concerning the *Sleeping Congregation*, which came out in October of the same year, there is no doubt at all. The slumbering auditory are poorly treated; but the Rev. Dr. John Theophilus Desaguliers, if he it be, who,

> "In one lazy tone
> Through the long, heavy, painful page drawls on,"

and his pompous clerk, struggling between drowsiness and the ill-guarded attractions of the pretty girl at his side who has fallen asleep with her prayer-book open at "Matrimony," are not to be improved upon. Whether the preacher, once famous for his lectures on Experimental Philosophy in what is now Cannon Row, Westminster, deserved the satire, we know not. But, to judge by the design, he will certainly soon be able to say, in the words of Horace which have been suggested as its motto,—"OMNES *composui*."[1]

In 1737 Hogarth was probably at work on the *Four Times of the Day*, the engravings of which were

[1] *The Sleeping Congregation* would not be an inappropriate frontispiece to Swift's singular sermon on "Sleeping in Church" ("Works," by Scott, 1824, viii. pp. 17-27). It begins—"I have chosen these words [*i.e.* the story of Eutychus, Acts xx. 9] with design, if possible, to disturb some part of this audience of half an hour's sleep, for the convenience and exercise whereof, this place, at this season of the day, is very much celebrated." The epigraph might be borrowed from his "Thoughts on Various Subjects," 1726,—"Query, Whether churches are not dormitories of the living as well as of the dead?" Goldsmith also touches on this regrettable infirmity of human nature ("Citizen of the World," Letter xli.).



THE SLEEPING CONGREGATION.
From Hogarth's Engraving.

advertised as finished early in 1738. Nothing of any importance is recorded for the previous year, save a very characteristic letter which he addressed, over the signature of "Britophil," to the "St. James's Evening Post," of June 7-9, 1737, in defence of Sir James Thornhill, upon whose paintings at Greenwich certain aspersions had been cast by another journal.[1] We take it from Nichols, who professes to have "correctly transcribed" it ("Genuine Works," i. 97-102). After commenting upon the criticism which condemns an entire work because of some minor and quite subordinate defect (a kind of appraisement, by the way, not wholly extinct even in these days), the writer proceeds to a vigorous attack upon his favourite enemies, the "picture-dealers":—

"There is another set of gentry more noxious to the Art than these, and those are your picture-jobbers from abroad,[2] who are always ready to raise a great cry in the prints whenever they think their craft is in danger; and indeed it is their interest to depreciate every English work, as hurtful to their trade, of continually importing ship-loads of dead Christs, Holy Families, Madona's [*sic*], and other dismal dark subjects, neither entertaining nor ornamental; on which they scrawl the terrible cramp

[1] The authority for attributing this letter to Hogarth is the "London Magazine," which, reprinting it from the "Post," declared it to be "by the first Painter in England, perhaps in the World, in his way."

[2] "An abuse grown to such a height, that the Legislature has endeavoured to put a stop to it, by laying a duty on the importation of foreign pictures."—(Hogarth's note.)

names of some Italian masters, and fix on us poor Englishmen the character of *universal dupes*. If a man, naturally a judge of Painting, not bigoted to those empirics, should cast his eye on one of their sham virtuoso-pieces, he would be very apt to say, 'Mr. Bubbleman, that grand Venus (as you are pleased to call it) has not beauty enough for the character of an English cook-maid.' Upon which the quack answers with a confident air, 'O Lord, Sir, I find that you are no connoisseur—that picture, I assure you, is in Alesso Baldovinetto's second and best manner, boldly painted, and truely [*sic*] sublime; the contour gracious; the air of the head in the high Greek taste, and a most divine idea it is.' Then spitting on an obscure place, and rubbing it with a dirty handkerchief, takes a skip to the other end of the room, and screams out in raptures, 'There is an amazing touch! a man should have this picture a twelve-month in his collection before he can discover half its beauties.' The gentleman (though naturally a judge of what is beautiful, yet ashamed to be out of the fashion in judging for himself) with this cant is struck dumb, gives a vast sum for the picture, very modestly confesses he is indeed quite ignorant of Painting, and bestows a frame worth fifty pounds on a frightful thing, without the hard name on it not worth as many farthings."[1]

[1] "*E g.* A monstrous Venus at Kensington, valued at a thousand pounds, said to be painted by Michael Angelo di Buonarotti or Jacomo di Pontermo, or Sebastiano del Piambo" (*sic*).—(Hogarth's note.)

We have quoted this passage because it shows that, notwithstanding the sneers cast at the painter's education, he could write graphically and with vigour when his feelings were aroused. If his sketch be not worthy of the immortal genius who defined connoisseurship as consisting in the assertion that the picture might have been better if the painter had taken more pains, and in praising the works of Pietro Perugino—if it be not worthy of Oliver Goldsmith, it might well have come from the pen of him who drew that painter Pallet whom Peregrine Pickle met in the Palais Royal at Paris. It would do no dishonour to Smollett. No doubt Hogarth's inimical critic, George Steevens, would probably hint that the letter was "corrected" by Hoadly or Ralph; but, in the absence of any such insinuation, we may at least concede (with John Ireland) that it "carries internal evidence of his mind." It will help us to understand the pictures on the walls in Plate I. of *Marriage A-la-Mode*, and the future story of *Sigismunda*.

The engravings of the *Four Times of the Day* are dated March 25th, 1738. They represent three scenes in London and one at Islington; and the pictures, as already stated in Chapter II., were originally designed for Mr. Jonathan Tyers of Vauxhall. If only as illustrations of the time, they are extremely interesting. The first plate shows us Covent Garden at early morning on a winter's day, with a disorderly company coming out of "Tom King's Coffee House;"[1] the second, a congregation issuing at

[1] "What rake is ignorant of King's Coffee-house?"—asks

noon, on Sunday, from the French chapel in Hog Lane, St. Giles's (now Crown Street); the third, a citizen and his wife returning from Sadler's Wells on a sultry summer's evening; and the fourth, the neighbourhood of Charing Cross at night, on "Restoration Day," with the "Salisbury Flying Coach" upset in the middle of a bonfire. The last is the worst of the series, the second is the best; but all are filled with a multiplicity of detail that deserves careful study. The uproarious misery of the lad in *Noon*, who has broken his pie-dish by resting it too heavily upon a post, and the delightful coxcombry of the Frenchman in his *ailes-de-pigeon* and *solitaire*, the much-enduring dyer and his melting wife in *Evening*, and the drunken freemason in *Night*, are excellent. But the cream of the characters represented is certainly the censorious prude in the first scene with her lank-haired and shivering footboy. She is said to have been an aunt of the painter, who, like Churchill, lost a legacy by too inconsiderate a frankness. Fielding borrowed her lineaments for the por-

Fielding in his "Covent Garden Tragedy" of 1732, and he refers to it again four years later in "Pasquin," where his "comic poet" is arrested as he leaves this disreputable resort. It stood, according to J. R. Smith, opposite to Tavistock Row, and not in front of the church, where, by artistic licence, Hogarth has placed it. Of Moll King, its proprietor at the date of this chapter, and a successful rival of the Needhams and Bentleys of her epoch, Mr. Edward Draper, of Vincent Square, Westminster, has a remarkable portrait, ascribed on good authority to Hogarth. In this she appears as a bold, handsome, gipsy-looking woman, holding a cat in her lap. She died in retirement at Hampstead, September 17, 1747.

Noon

from Hogarths Engraving.

trait of Miss Bridget Allworthy, and Thackeray has copied her wintry figure for one of the initials to the "Roundabout Papers." To her, too, Cowper, whose early satires bear unmistakable traces of close familiarity with Hogarth, has consecrated an entire passage of "Truth":—

> "Yon ancient prude, whose wither'd features show
> She might be young some forty years ago,
> Her elbows pinioned close upon her hips,
> Her head erect, her fan upon her lips,
> Her eyebrows arched, her eyes both gone astray
> To watch yon amorous couple in their play,
> With bony and unkerchief'd neck defies
> The rude inclemency of wintry skies,
> And sails with lappet head and mincing airs
> Duly at clink of bell to morning prayers.
> To thrift and parsimony much inclined,
> She yet allows herself that boy behind;
> The shivering urchin, bending as he goes,
> With slipshod heels and dewdrop at his nose,
> His predecessor's coat advanced to wear,
> Which future pages yet are doom'd to share,
> Carries her Bible tuck'd beneath his arm,
> And hides his hands to keep his fingers warm."

One of the results brought about by the bitter personalities of Fielding's "Pasquin" and of its successor the "Historical Register," was the passing of that "Act against Strolling Players," which, among other things, made it penal to represent plays out of the city and liberties of Westminster for hire, gain, or reward. This gave rise to the excellent print which Hogarth issued with the *Four Times of the Day*, viz., *Strolling Actresses Dressing in a Barn.* The play to be represented is "The Devil to pay in Heaven," a

piece which will be vainly sought for in the "Play-House Companions" of the period. It is, however, aptly enough symbolized by the plate itself—surely the most laughable assemblage of vaulting pretensions and creeping commonplaces that were ever combined together. In the centre Diana, not much more closely clad than Shakespeare's "chariest maid,"

"If she unmask her beauty to the moon,"

recites (and probably rants) her part. Near to her Flora is tallowing her hair, while Night (a negress) darns a hole in Juno's stocking.[1] Jupiter, "*rubente dextra*," is peaceably superintending the removal by Cupid of some stockings from the pasteboard cloud upon which they have been hung to dry. Ganymede, a Siren, and Aurora are engaged in mutual civilities; the eagle is feeding her baby with a spoon; the Witch clips a cat's tail to get blood for scenic purposes, and two boy-devils—their foreheads budding with their first horns—are fighting at an altar for a pot of beer. The plate is crowded with

[1] Leslie specially draws attention to "the exquisite prettiness of this lady," and cites her—with the handsome drummeress of *Southwark Fair* and the country girl who, in the same plate, is wondering at the prize-fighter—as an instance of that sense of beauty which (as Coleridge observes) was never extinguished in Hogarth by the satirist. "I know not any painter (says Leslie) in whose works so many extremely pretty female faces are to be found; and though they are often given to negative characters, yet he could combine great beauty and delicacy of feature with utter physiognomical depravity, as in some of the women in the third plate of *The Rake's Progress*" ("Handbook for Young Painters," 1855, 123-5). See also Coleridge's "Friend," Dec. 7, 1809, No. 16.

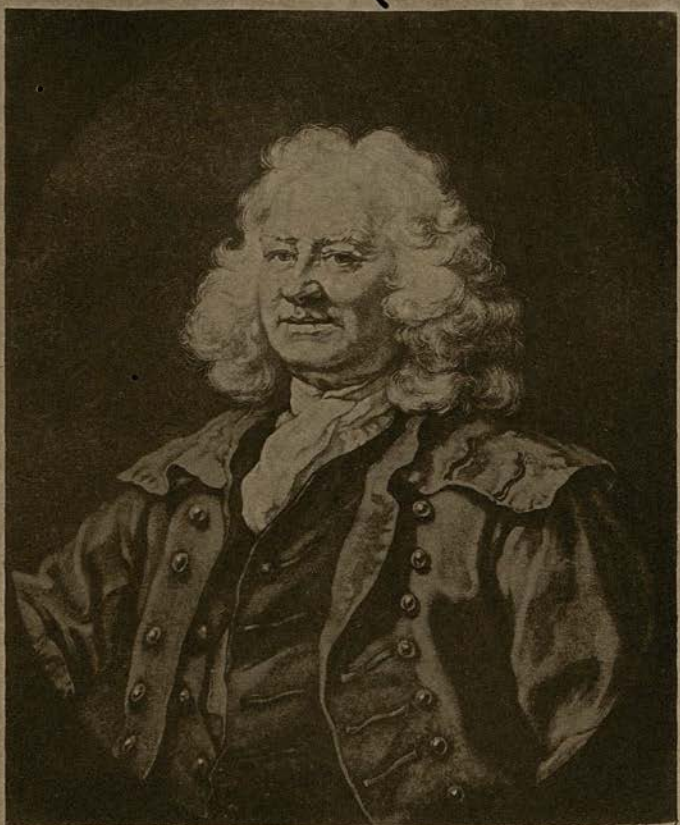
minute strokes of humour—such as the fowls roosting upon the waves, the crown jewels in a hamper, the kittens sporting with the orb, the plays in the bishop's mitre; but the mere catalogue of them would be lengthy. The worst fault of the design is that it has no definite central interest, although we may agree with Walpole that "for wit and imagination *without any other end*" (the italics are ours) it is "the best of all his works." To the original picture, however, it is now impossible to appeal, as it was unhappily burnt at Littleton in 1874.

In the establishment of the Foundling Hospital, for which a Royal Charter was granted in 1739, Hogarth seems to have taken a genuine interest. It was the object of Captain Coram, the patient philanthropist with whom the scheme originated, to provide some asylum for those deserted infants who, under the callous Poor Laws of the day, were too often committed to the tender mercies of the street. That such refuges are of doubtful expediency, and are even open to serious abuses, are now recognized facts; facts, moreover, that were amply illustrated by the after history of the Foundling itself, which has long since judiciously revised its original programme. But when the plan was first ventilated, charities were in the air, and the plausible benevolence of its purpose found many enthusiastic supporters, among the foremost of whom was Hogarth. He figures in the Charter as "a Governor and Guardian;" he was an active member at the meetings of the Institution; and he aided it with his money, his

graver, and his brush. The little print known as *The Foundlings* (the plate of which is still in the custody of the Governors) was prepared by him as a headpiece to a Power of Attorney for collecting subscriptions; he designed the heraldic shield placed over the door of the hospital's first home in Hatton Garden; and, lastly, by presenting it, in May, 1740, with an admirable full-length of its brave old founder, he initiated its embellishment by works of art.

He himself considered *Captain Coram* the best of his single portraits, and the judgment of posterity has ratified his opinion. "The portrait which I painted with most pleasure (says he), and in which I particularly wished to excel, was that of Captain Coram, for the Foundling Hospital; and if I am so wretched an artist as my enemies assert, it is somewhat strange that this, which was one of the first I painted the size of life, should stand the test of twenty years' competition, and be generally thought the best portrait in the place, notwithstanding the first painters in the kingdom exerted all their talents to vie with it."[1] The rivals indicated were Hudson, Shackleton, Reynolds (then plain Mr.), Cotes, Ramsay (the poet's son), Highmore, and Wilson. But the great genius of Sir Joshua had not attained its majority in the portrait of Lord Dartmouth, to which reference is made; and it must be admitted that the picture of Coram stands a successful comparison with any of the remaining portraits in the Foundling.

[1] "Hogarth Illustrated," iii. 51.



Captain Thomas Coram.
from Mr. Ardell's Mezzotint.

Excellent as is Nutter's copy, it gives no idea of the superb colouring and masterly qualities of the original painting.

As may be gathered from the foregoing reference to rival performances, other artists in due time followed Hogarth's example, by contributing, or promising to contribute, works to the institution. When, in December, 1746, the west wing was completed, all those who had assisted in this manner were, at a general Court of the Hospital, elected Governors, with power to meet once a year for the purpose of considering "what further ornaments could be added to the building without expense to the charity." An immediate, if not an indispensable, consequence of this arrangement was an annual dinner on the 5th November, at which, regarding "Liberty as the Parent and Friend of the Fine Arts," the assembled painters were accustomed to commemorate the landing of William the Third, using for their pious libations a fine old white and blue dragon-china punch-bowl, generally described as Hogarth's, which is still carefully preserved in one of the cases of the Court-room.[1] But a more practical result of the appointment of the Artist-Governors, was the ultimate formation of that remarkable collection of works of art which "made a visit to the Foundling the most fashionable lounge of the reign of George II.," and, by a succession of circumstances, the record of which scarcely belongs to these

[1] A copy of this punch-bowl is given in the initial to Chapter I.

pages, indirectly, but not the less surely, brought about the establishment of the Royal Academy.[1]

To return to the succession of engravings. In 1738 Hogarth prepared a set of plates for an edition of *Don Quixote*. His Maritornes is better than his Don (who is the grotesque of the old renderings, and not the demented gentleman of the modern versions); but like the bulk of his illustrations to books, none of these efforts has any especial value. The hard frost of 1739-40, which stimulated so many delineations of "Ice-Fairs" and the like, appears to have passed by him unnoticed. But to the years 1740 and 1741 belong two delightful single plates, the *Distressed Poet* and the *Enraged Musician*. The former of these, it is true, had been first issued as far back as 1736, but it was republished with variations in 1740, and was followed a year later by the *Enraged Musician*, with which it is convenient to treat it. From an advertisement in the "London Daily Post," for November 24th, 1740, the artist appears to have contemplated a "third on Painting," but although there is reason to believe that a sketch in oils was completed, it was, for some unexplained reason, never engraved.[2]

[1] To complete the record of Hogarth's connection with the Foundling Hospital, it may here be added that his patronage of the institution took the practical form of maintaining at his own expense some of the children, who, in accordance with custom, were put out to nurse. In a case in the Court-room is still to be seen his discharged account for the keep, etc., at Chiswick, of two little girls, Susan Wyndham and Mary Woolaston, who, at his death, were sent back to the Hospital by his widow.

[2] See "Gazette des Beaux Arts," xxv. 209.

THE DISTRESSED POET.

From Hogarth's Engraving.

Was Oliver Goldsmith thinking of the *Distressed Poet* when, in August, 1758, he described himself to his friend Bob Bryanton as "in a garret writing for bread, and expecting to be dunned for a milk score"? Except that the milkmaid has already arrived, and is angrily exhibiting her tally, this is the precise *status quo* of Hogarth's print. The poor verseman, high in his Drury Lane or "Porridge Island" sky-parlour, has risen by candlelight to finish a poem on "Riches" for some contemporary Curll. He is exactly in the case of Cowper's bard—

> "Who having whelp'd a prologue with much pains,
> Feels himself spent, and fumbles for his brains."

Neither the map of the "Gold Mines of Peru" nor "all his books around"—a magnificent total of three,[1] the "Grub Street Journal" on the floor not included—can help him at his need. Meanwhile his vociferous creditor (with the Michaelmas daisies round her hat) clamours for the score; a dog, which has entered with her, steals the meagre meal; the cupboard is bare, and the wind whistles "through the

[1] We are describing the impression of 1740. That of Mar. 3, 1736, has under it the four following lines from Pope's "Dunciad," 1735, i. 111-14, which may have suggested the design:—

> "Studious he sate, with all his books around,
> Sinking, from thought to thought, a vast profund [*sic*]!
> Plung'd for his sense, but found no bottom there,
> Then writ, and flounder'd on, in mere despair."

Instead of a poem on "Riches," he is writing on "Poverty," and instead of the "Mines of Peru," there is a print of Pope thrashing Curll. There are also two more books.

broken pane."[1] He has a consolation, however, that poor Goldsmith lacked through life, one of the sweetest female companions that Hogarth ever drew. She is the ancestress of Thackeray's "Mrs. Shandon," this patient, conciliatory lady, who gazes so mildly and so helplessly at the long array of chalk-marks. And (O bathos! O "most lame and impotent conclusion!") she is darning her shivering spouse's small-clothes, while the cat and kittens nestle familiarly on his bardship's coat.[2]

More crowded with incident, but not nearly so suggestive, is the *Enraged Musician*. It is simply a *ne plus ultra* of discord. Cats wrangle on the tiles, a dog howls dismally, bells ring in St. Martin's steeple, a farrier winds his horn, and a sweep shrills eerily from a chimney-pot. Below, a handsome milkmaid cries her ware, a dustman bawls "Dust ho!" a costermonger yells "Flound-a-a-rs;" while a knife-grinder, a ballad-woman singing the "Lady's Fall," a wretched oboe-player, well known to the Londoners of that day, an amateur drummer, and an escaped parrot swell the orchestra. And all this cacophony for the benefit of the befrogged, and

[1] The shield-like object over the mantle-shelf is one of the *cruces* of the commentator. We are inclined to think with Mr. F. G. Stephens ("Satirical Prints," iii. 213) that it is a group of circular mirrors. These were made of watch glasses, and are still to be found occasionally in old furniture shops.

[2] "The poet's wife is perhaps the most loveable figure that ever Hogarth drew; while the milk-woman has as little milkiness about her as if she had been suckled on blue ruin and brimstone" (Hartley Coleridge, "Essays and Marginalia," 1851, ii. 217).

of course foreign, violinist, who glares infuriate, and with stopped ears, from his (or, rather, Hogarth's friend Huggins's) open window. The picture, as Fielding said in his "Voyage to Lisbon," is "enough to make a man deaf to look at."

Besides the *Enraged Musician* and the *Distrest Poet*, the only other works of this period which need be chronicled are a painting and a pair of portraits. Of the latter, one was the likeness of Martin Folkes, a mathematician, an antiquary, and a vice-president of the Foundling. The other was a moderately successful likeness of that full-blown and prosperous prelate, Dr. Benjamin Hoadly, Bishop of Winchester, whose copious paragraphs Pope, mindful of His Grace's Hanoverian propensities, had satirized in the

"Swift, for closer style,
And Hoadly for a period of a mile,"

of the second imitation of Donne. Hogarth was intimate with the Bishop's family, and often visited at the old two-storeyed Palace at Chelsea, which once stood at the bottom of Oakley Street; and here, when the building was demolished in 1825, was found a mural drawing of nine figures, affirmed by enthusiasts to be unmistakably Hogarthian.[1] Benjamin Hoadly, M.D., the Bishop's eldest son, and the author of the clever comedy of "The Suspicious Husband," is said to have been one of the numerous editors of the "Analysis of Beauty;"[2] and

[1] They were copied in 1826 by Miss E. Gulston, and afterwards, on two plates, by W. J. Smith.

[2] Hogarth painted his portrait. See Part II., "Catalogue of Paintings," 1740.

John, a clergyman, supplied the verses to the *Rake's Progress*. John Ireland ("Hogarth Illustrated," iii. 61) prints a letter from this latter about the retouching of his father's portrait. "My love to him [the Bishop]," he writes, "and desire him, when his wife says he looks charmingly, to drive immediately to Leicester Fields (Square, I mean, I beg your pardon), and sit an hour or two, or three, in your painting-room." The letter is not dated, but the extract indicates that, at all events before the Bishop's death in 1761, Leicester Fields was still a little nervously insecure in its status as a square.

Taste in High Life, the painting, is one of the most popular of Hogarth's occasional pieces, although with himself it was never a favourite, no doubt because it was executed to order. A certain opulent and eccentric Miss Edwardes, of Kensington, designing to revenge herself upon the unfriendly critics of her own emphatically original costume, commissioned Hogarth, for sixty guineas, to ridicule the reigning fashions in 1742. This he did by exhibiting an elderly lady wearing a sacque covered by monstrous full-blown roses and expanded by a huge hoop, in a transport of affected admiration with an equally fantastic old beau (Lord Portmore) over a tiny cup and saucer. Another lady, a black boy, and a monkey make up the group, and the furniture and other accessories minutely satirize the contemporary craze for gimcracks, exotics, dancers, pets, and so forth. These can scarcely be enumerated here, and the same note is, moreover, struck with equal skill in *Marriage*

TASTE IN HIGH LIFE.

From the Engraving by Phillips.

A-la-Mode. A surreptitious print from the picture was published in May, 1746, by Jarvis of Bedford-court;[1] but it was not elaborately engraved until long after Hogarth's death.

Although by this time popular with the public through the medium of the print-shops, Hogarth had not yet succeeded in conquering the prejudices of the picture-buyers. The majority of his more important paintings still remained on his hands. At the beginning of 1745—to stray a few months beyond the limits of this chapter—he advertised several of them for sale by a species of auction. As usual, his mode of procedure was entirely original.

"The biddings" [we quote from Nichols, "Genuine Works," i. 117] "were to remain open from the first to the last day of February, on these conditions: '1. That every bidder shall have an entire leaf numbered in the book of sale, on the top of which will be entered the name and place of abode, the sum paid by him, the time when, and for which picture. 2. That, on the last day of sale, a clock (striking every five minutes) shall be placed in the room; and when it hath struck five minutes after twelve, the first picture mentioned in the sale-book will be deemed as sold; the second picture when the clock hath struck the next five minutes after twelve; and so on successively till the whole nineteen pictures are sold. 3. That none advance less than gold at each bidding. 4. No person to bid on the last day, except those whose names were before

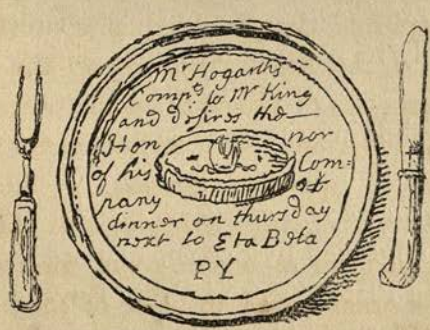
[1] "General Advertiser," 24 May, 1746.

entered in the book.—As Mr. Hogarth's room is but small, he begs the favour that no persons, except those whose names are entered in the book, will come to view his Paintings on the last day of sale." The pictures were sold for the following prices:—

	£	s.	d.
Six *Harlot's Progress*, at 14 gs. each	88	4	0
Eight *Rake's Progress*, at 22 gs. each	184	16	0
Morning, 20 gs.	21	0	0
Noon, 37 gs.	38	17	0
Evening, 38 gs.	39	18	0
Night, 26 gs.	27	6	0
Strolling Players, 26 gs.	27	6	0
	£427	7	0"

The ticket of admission to this auction was the etching, probably suggested by Swift's "Battle of the Books," entitled the *Battle of the Pictures*. It depicts a spirited, though unequal, contest between the forces of the Black Masters on the one hand and the canvasses of Hogarth on the other. Under a standard emblazoned with an auctioneer's hammer, long ranks of spurious *replicas* of the *Rape of Europa*, *Apollo flaying Marsyas*, and the like, are drawn up in front of a sale-room, the weathercock of which is ornamented, in place of the usual signs, with the letters P, V, F, S (puffs). In the air the champions are already engaging. Sallying forth from Hogarth's studio to the right, the Tavern Scene in the *Rake's Progress* cleaves its way gaily

through Titian's *Feast of Olympus*, while the *Midnight Modern Conversation* makes a breach in a bacchanalian procession by Rubens. Below, a kneeling Magdalen gives a vicious downward dig to the *Harlot's Progress* (Picture III.), and a St. Francis, also absorbed in his devotions, contrives not less irreparably to injure the starched Prude of the *Four Times of the Day*. Even in the inscription on this ticket, there is a touch of that half-ironic, half defiant tone which is never entirely absent from the painter's public utterances :—" *The Bearer hereof is entitled* (if he thinks proper,) *to be a Bidder for Mr. Hogarth's Pictures, which are to be sold on the Last Day of this Month.*" The prices realized were of course wholly inadequate; but it must be borne in mind that the method of sale was peculiar, and little calculated to attract or conciliate the limited public of purchasers.



HOGARTH'S INVITATION TO DR. KING.

CHAPTER V.

MARRIAGE A-LA-MODE.

THE auction with which the last chapter concluded took place at the "Golden Head" in February, 1745, when the six paintings of *Marriage A-la-Mode* were also announced for sale, "as soon as the Plates then taking from them should be completed." A hint of the new series had already been given in the *Battle of the Pictures*, where the second scene, still inoffensively reposing upon the easel, is wantonly assaulted by a copy of the *Aldobrandini Marriage*. In April following the set of engravings was issued, the subscription ticket being the etching of heads known as *Characters and Caricaturas*. Plates I. and VI. were engraved by Scotin, Plates II. and III. by Baron, and Plates IV. and V. by Ravenet. Exactly two years earlier, Hogarth had heralded them by the following notification in the "London Daily Post, and General Advertiser" of April 2nd, 1743: —"Mr. HOGARTH intends to publish by Subscription,

SIX PRINTS from Copper-Plates, engrav'd by the best Masters in Paris, after his own Paintings; representing a Variety of *Modern Occurrences* in *High-Life*, and called MARRIAGE A-LA-MODE. Particular Care will be taken, that there may not be the least Objection to the Decency or Elegancy of the whole Work, and that none of the Characters represented shall be personal."[1] Then follow the terms of subscription. The last quoted lines were probably a bark at some forgotten detraction, and if not actually ironical, doubtless about as sincere as Fielding's promise, in the Prologue to his first comedy, not to offend the ladies. Those who had found inelegancy and indecency in the previous productions of the painter, would still discover the same defects in the masterpiece he now submitted to the public. And although it may be said that the "characters" represented are not "personal" in a satirical sense, his precautions, as he himself tells us, "did not prevent a likeness being found for each head, for a general character will always bear some resemblance to a particular one."[2]

But what, no doubt, interested his critical contemporaries even more than these preliminary protesta-

[1] To the advertisement of April 4th and subsequent issues was added:—"The Heads for the better Preservation of the Characters and Expressions to be done by the Author;" and John Ireland accordingly finds traces of Hogarth's burin in the faces of the Citizen and Peer, Plate I. second state ("Hogarth Illustrated," iii. 343).

[2] "Hogarth Illustrated," iii. 343. See also *Characters and Caricaturas* in Part II., Catalogue of Prints.

tions, was the painter's promise to represent, in his new work, "a variety of modern occurrences in high-life." Here, it may be admitted, was a proposition which certainly savoured of temerity. What could one whose pencil had scarcely travelled beyond the limits of St. Giles's, know of the inner secrets of St. James's? A Hervey or a Beauclerk, or even a Fielding, might have sufficed; but a Hogarth of Leicester Fields, whose only pretence to distinction (as High Life conceives it) was that he had run away with Thornhill's handsome daughter,—what special title had he to depict that charmed region of cards and folly, ringed with its long-resounding knockers, and flambeau-carrying footmen! This was, however, to reckon without genius, which overleaps loftier barriers than these. It is true that the English Novel of Manners, which has since stimulated so many artists, had only just made its appearance; and "Pamela" and "Joseph Andrews" but falteringly foreshadowed "Clarissa" and "Tom Jones." Yet there is nothing in the story of *Marriage A-la-Mode* which was beyond the powers of a *spectator ab extra*, always provided he were fairly acquainted with the Modelys and Wildairs of the stage, and the satires of Johnson and Pope. The plot, like that of all masterpieces, is extremely simple. An impoverished nobleman who marries his son to a rich citizen's daughter; a husband who, pursuing his own equivocal pleasures, resigns his wife to the temptations of opportunity; a foregone sequel and a tragic issue:—this material is of the oldest, and could make but

slender claim to originality.[1] Submitted to Colman or Garrick as the *scenario* of a play for Yates and Mrs. Woffington, it would probably have been rejected as pitifully threadbare. Yet combined and developed under the brush of Hogarth, set in an atmosphere that makes it as vivid as nature itself, decorated with surprising fidelity, and enlivened by all the resources of the keenest humour, it passes out of the line of mere transcripts of life, and retaining the merits of the specific and particular, becomes a representative and typical work, as articulate to-day, as direct and unhesitating in its teaching, as it was when it was first offered to the world.

How well-preserved, even now, these wonderful pictures are! It would almost seem as if Time, unreasoning in his anger, had determined to ignore in every way the audacious artist who treated him with such persistent indignity. Look at them in the National Gallery. Look, too, at the cracks and fissures in the Wilkies—the soiled rainbows of Turner,—the bituminous riding-habit of Lady Douro in Sir Edwin's *Story of Waterloo*. But these paintings of William Hogarth are well nigh as fresh to-

[1] Mr. John Forster ("Life of Swift," i. 453) asserts that Hogarth had in mind the case of Mr. John Sayer, who, in January, 1713, was stabbed by one Noble, an attorney, whom he had surprised in company with Mrs. Sayer at a house in the Mint. Noble, who is referred to in Swift's "Journal to Stella," was subsequently hanged. This story, which is to be found in Howell's "State Trials," xv. 731-62, has been examined by the present writer in "Notes and Queries" for Ap. 3, 1880, with a view to show that there is little reason for supposing that Hogarth was indebted to it. Mr. Forster gives no authority for his statement.

day as when, new from the easel, they found their fortunate purchaser in Mr. Lane of Hillingdon. They are not worked like a Denner, it is true, and the artist is often less solicitous about his method than about the result of it; yet they are soundly, straightforwardly, and skilfully executed. Lady Bingley's red hair, Carestini's nostril, are shown in the simplest and directest manner. Everywhere the desired effect is exactly produced, and without effort. Take, as an illustration, the inkstand in the first scene, with its bell and sand-caster. In these days it would be a patient *trompe-l'œil*, probably better done than the figures using it. Here it is merely indicated, not elaborated; it holds its exact place as a piece of furniture, and nothing more. And at this point it may be observed that if in the ensuing descriptions we should speak of colour, the reader will remember we are describing, not the performances of Messrs. Ravenet and the rest, but Hogarth's original pictures at Trafalgar Square. It is the more necessary to bear this in mind, because, besides being reversed, the paintings frequently differ in detail from the engravings.[1]

The first of the series represents the signing of the marriage contract. The scene, as the artist is careful to signify by the ostentatious coronets on the furni-

[1] The coronet on the flank of the dog in Plate I., for example, is confined to the print. Excellent photogravures of the six paintings (and the superiority of the paintings to the engravings in this case is incontestable) are to be found in Ward's "English Art in the Public Galleries," 1887, Part I.

ture and accessories (they are to be discerned even on the crutches), is laid in the house of an earl, who, with his gouty foot swathed in flannels, seems with a superb—if somewhat stiff-jointed—dignity to be addressing certain pompous observations respecting himself and his pedigree (dating from William the Conqueror) to a sober-looking personage opposite, who, horn-spectacles on nose, is peering at the endorsement of the "Marriage Settlem^t^ of the R^t^ Hon^ble^. Lord Viscount [1Squanderfield]." This second figure, which is that of a London merchant, with its turned-in toes, the point of the sword-sheath between the legs, and the awkward constraint of its attitude, forms an admirable contrast to the other. A massive gold chain denotes the wearer to be an alderman. Between the two is a third person, perhaps the merchant's confidential clerk or cashier, who holds out a "Mortgage" to the Earl. Gold and notes lie upon the table, where are also an inkstand, sealing-wax, and a lighted candle in which a "thief" is conspicuous. At the back of this trio is the betrothed couple—the earl's son and the alderman's daughter. It is in fact an alliance of *sacs et parchemins*, in which the young people are rather involved than interested. The lady, who looks young and pretty in her bridal-dress, wears a mingled expression of *mauvaise honte* and distaste for her position, and trifles with the ring, which she has strung upon her handkerchief, while a brisk and well-built young lawyer, who trims a pen, bends towards her with a

[1] The name is added in the print.

whispered compliment. Meantime the Viscount—a frail, effeminate-looking figure, holding an open snuff-box, from which he affectedly lifts a pinch—turns from his *fiancée* with a smirk of complacent foppery towards a pier-glass at his side. His wide-cuffed coat is light-blue, his vest is loaded with embroidery. He wears an enormous *solitaire*, and has high red heels to his shoes. Before him, in happy parody of the ill-matched pair, are two dogs in coupling-links :—the bitch sits up, alert and curious, her companion is lying down. The only other figure is that of an old lawyer, who, with a plan in his hand, and a gesture of contempt or wonder, looks through an open window at an ill-designed and partly-erected building, in front of which several idle servants are lounging or sitting. Like Pope's "Visto," the Earl has "a taste," and his taste, interrupted for the moment by lack of funds, is the ruinous one of bricks and mortar.

The pictures on the wall exemplify and satirize the fashion of the time. The largest is a portrait in the French style of one of the earl's ancestors, who traverses the canvas triumphantly. A cannon explodes below him, a comet is seen above; and in his right hand, notwithstanding his cuirass and voluminous Queen-Anne peruke, he brandishes the thunderbolt of Jupiter. *Judith and Holofernes, St. Sebastian, The Murder of Abel, David and Goliath, The Martyrdom of St. Laurence*, are some of the rest, all of which, it is perhaps needless to note, belong to those "dismal dark subjects, neither entertaining nor ornamental," against which we have already heard the painter

inveigh. Upon the ceiling, with a nice sense of decorative fitness, is *Pharaoh in the Red Sea*. From a sconce at the side, a Gorgon surveys the proceedings with astonishment. Hogarth has used a similar idea in the *Strolling Actresses*, where the same mask seems horrified at the airy freedom of the lightly-clad lady who there enacts the part of Diana.

In the picture of the *Contract*, the young couple and "Counsellor Silvertongue," as he has been christened by the artist,[1] are placed in close proximity. These are the real actors in the drama. Building *immemor sepulcri*, the old earl had but few years to live. Henceforth he is seen no more; and the alderman reappears only at the end of the story. The next scene is laid in a handsome saloon.[2] A clock shows the time to be twenty minutes past twelve; but lights are still smouldering in the heavy chandelier, and a yawning footman in curl-papers is languidly arranging the furniture in the background. From the cards and "Hoyle" on the floor, the two violins and the music-book, it must be inferred that the establishment is but now awakening from the fatigues of a prolonged entertainment. At a round table by the fire, with a teapot and one cup upon it, sits, in a coquettish night-cap and morning jacket, the lady of the house, holding a pocket mirror in her right hand. She stretches her arms wearily, with a sidelong glance

[1] See this name prefixed to his "Last Dying Speech" on the floor in the final picture.

[2] This room, it is said, was copied from the drawing-room of a house in Arlington Street.

at her husband, who reclines upon, or rather is supported by, a chair at the opposite side of the fireplace. Nothing in Hogarth is finer than this latter figure, for which, it is stated, Hayman the painter served as model. Worn out and nauseated, Lord Squanderfield has returned from some independent nocturnal expedition. His rich black velvet coat and his waistcoat are thrown open, his disordered hair has lost its ribbon, his hands are plunged deeply into his small-clothes. In undisguised disregard for the presence of his plebeian partner, he still wears his laced hat. His sword, which he has unbuckled and thrown upon the floor, is broken ignominiously in its sheath ; and a lap-dog snuffs at a woman's cap half-thrust into his pocket. His whole appearance, the physical prostration of his posture, the tired and cynical disgust upon his features, bear witness to the reaction after excess in a constitution already enfeebled. Hazlitt, in his review of these pictures at the Exhibition of 1814, points out how skilfully his pallid unhealthy face is contrasted with the yellow-whitish colour of the mantelpiece behind. He seems in a stupor of lassitude ; and neither he nor his wife takes any notice of the Methodist steward (the only other personage in the picture) who, after vainly attempting to attract attention to his accounts, quits the room with uplifted eyes and a single paid bill on his file. From his pocket peeps a book labelled " Regeneration."

The splendid apartment in which this scene takes place affords a further illustration of the interiors of

Marriage A-la-Mode. N°II.

from the Original Painting

the Georgian era. It is divided into two by an arch supported on dark blue marble columns. The pictures visible on the walls, one of which is partially veiled by a curtain, disclosing only a naked human foot, are less striking than the decorations in Scene I. Indeed, those in the background appear to be figures of the Apostles. Over the mantelpiece is Cupid playing upon the bagpipes in the midst of ruins; immediately below him is a bust with mended nose, which Lichtenberg conjectures to represent "Faustina." On either side, the shelf is crowded with Indian pagods and auction monstrosities,—toads, and the "fat squabs" so well described in Cowper's couplet:—

> "Gorgonius sits, abdominous and wan,
> Like a fat squab upon a Chinese fan."

On the right hand of the mantelpiece hangs a nondescript trophy of leafage in brass surrounding a clock, and surmounted by a cat in china, life-size. Fishes appear among the leaves below. The whole, like the jumble of bad architecture in Scene I., is probably a supplemental satire on William Kent, who designed everything, from picture-frames to petticoats.[1]

[1] Kent, who really deserved credit as a landscape-gardener, was a mediocrity in everything else. An excellent epigram by Lord Chesterfield upon his efforts as a portrait-painter has recently come to light among the Windham Collection at Felbrigge Park, Norfolk (Mr. R. W. Ketton's). We print it as it appears in the "Twelfth Report of the Historical Manuscripts Commission," Appendix, Part IX. 1891, p. 191:—

> "As, to Apelles, Ammon's son
> Would only deign to sit;

That the viscount and his lady have elected to take their pleasures apart, is evident. What those pleasures are, is indicated specifically in the third and fourth pictures. Over that relating to those of the husband we shall not linger long, both by reason of its subject and the obscurity of its story. None of the commentators, not even of those whose inspiration is said to be derived direct from Hogarth, has given a satisfactory explanation of it. Churchill, in the after-days of his enmity, affirmed that the artist himself did not know what he meant, but had worked from the imperfectly apprehended suggestion of some friend. This, in a man of Hogarth's type, is improbable. It is far more likely that he did not choose to be entirely explicit. The design may be thus briefly described. The reader will remember a woman's cap (in the painting it has a blue ribbon), which peeped from the viscount's pocket in the saloon scene. In the present picture, a similar blue-ribboned cap is worn by a slight girlish figure in a laced "manteel" and brocaded skirt, who has been brought by the nobleman to consult a quack doctor, one of that worshipful fraternity whose electuaries and catholicons generally formed the tailpiece to the eighteenth century newspaper. The girl's health, and the quack's

So, to thy pencil, Kent! alone
Will Brunswick's form submit:

"Equal your envied wonders! save
This difference we see,
One would no other painter have—
No other would have thee."

treatment of it, is certainly the question under discussion; and the viscount, who is seated, with lifted cane threatens a fierce-looking and masculine woman (who may be the quack's wife, or a procuress, or both), to whom he sarcastically holds out a box of pills. She, in return, is preparing to retort with a formidable clasp-knife. The bow-legged practitioner, an admirable figure, whose face, Hazlitt says happily, "seems as if it were composed of salve," stands near her; and is apparently addressing some snarling query to the unfortunate patient, who listens in a mute, impassive attitude, with a handkerchief to her mouth.[1] But if the meaning of the figures is not clear, there is no doubt about the objects by which they are surrounded. These are the stock-in-trade of an empiric of the first water. Skulls, stuffed crocodiles, retorts, mummies, and the like, decorate the apartment.[2] To the left of the canvas, in obvious

[1] Rouquet's interpretation, said by Steevens to be derived from the artist, is not inconsistent with the above. "*Il falloit* (he says) *indiquer la mauvaise conduite du héros de la piece. L'auteur pour cet effet l'introduit dans l'appartement d'un empirique, où il ne peut guères se trouver qu'en conséquence de ses débauches; il fait en même tems rencontrer chez cet empirique une de ces femmes qui perdues depuis long-tems, font enfin leur métier de la perte des autres. Il suppose un démêlé entre cette femme & son héros, dont le sujet paroit être la mauvaise santé d'une petite fille, du commerce de laquelle il ne s'est pas bien trouvé*" (p. 34). Unfortunately, Trusler's account, which has the sanction of Mrs. Hogarth, differs entirely from this; and, though other explanations have been suggested, the subject is not one upon which detailed discussion is possible.

[2] One of the rare rays of illumination vouchsafed to Trusler relates to certain of these accessories. In a case at the back is the

ridicule of the futile ingenuities of science, is a cumbrous apparatus of levers and cog-wheels for setting collar-bones; near this is a smaller one devoted to the humbler office of drawing corks. Both are invented by "Mons. de la Pillule" (presumably the quack himself), and have been "seen and approved by the Royal Academy of Sciences at Paris." The room, according to Smith's life of Nollekens, was copied from one at 96, St. Martin's Lane, once the residence of Dr. John Misaubin, the lean physician of the *Harlot's Progress* and Fielding's "Mock Doctor," who died there in April, 1734. He was the proprietor of a famous pill; and if, as Smith further says, he had an "Irish wife," it may well be that Hogarth, though he did not reproduce the actual individuals, was really thinking of the Misaubin *ménage*.[1]

In the next picture (the *Toilet Scene*) we pass to the bedroom of the countess, a lofty chamber, with the state bed standing, after the manner of the eighteenth century, in its alcove, and surmounted by a coronet. There is another over the mirror; by this time the old Earl is certainly dead. The pic-

quack's wig on its block, in company with a skeleton and an *écorché*. According to Hogarth's "moraliser," the bones are supposed to be warning the flesh of what it may come to, if it trusts to the intervention of quack doctors.

[1] Much material for conjecture respecting the meaning of this picture is contained in Mr. F. G. Stephens' "Catalogue" under *Prenez des Pilules*, No. 1,987; *Quackery Unmask'd; Or, Empiricism Display'd*, No. 3,019; and in the account of Plate V. of *A Harlot's Progress*.

Marriage A-la-Mode. N°. IV.

from the Original Painting

tures on the wall are *Jupiter and Io*, *Lot and his Daughters*, the *Rape of Ganymede*, and the portrait of . . . Counsellor Silvertongue! That gentleman himself,

"Gros et gras, le teint frais, et la bouche vermeille"

(like Molière's "Tartuffe"), is lounging upon a sofa in the posture of a privileged visitor, and talking with easy familiarity to the countess, who, in a *peignoir* and yellow dressing-gown, sits at her toilet table under the hands of a Swiss valet, engaged in curling her hair. That she is now a mother is shown by the child's coral hanging from her chair. She listens with a compliant expression to her admirer's conversation, which, from his indication of the figures (a nun and a friar) on the screen at his back, and the fluttered masquerade-ticket in his hand, plainly relates to that entertainment; but we fail to discern in her look "the heightened glow, the forward intelligence, and loosened soul of love," which Hazlitt found in it. It is possible to be over sympathetic as a critic.

These two are absorbed in their own affairs. The rest of the company, with exception of one stout and slumbering gentleman in the background, are listening intently to the performances of an Italian singer and a German flute-player. Into the portrait of the former, alleged to be intended for the famous contralto, Giovanni Carestini, Hogarth has infused all his spleen against exotic artists. The unwieldy, awkward form; the gross, almost swinish, physiognomy, the pampered look and posture, the profusion of

jewels, and the splendid costume of the popular idol, are all expressed with the closest fidelity. The wooden-featured flute-player is a certain Weideman. The chief listener is a red-haired lady in a Pamela hat and white dress, Mrs. Fox Lane, afterwards Lady Bingley.[1] She rocks herself to the notes in an ecstasy, regardless of her black servant, who hands her some chocolate, and is amazed at his mistress's enthusiasm. Sitting near her, a gentleman, with a fan dangling from his wrist, screws his face into an affected simper of delight; next to him a slim macaroni with his hair in curl papers, and his *queue* loose like a woman's tresses, sips at his cup with a fixed look of resigned connoisseurship. Both of these last are fantastic and ridiculous: what other men, according to Hogarth, would listen, or pretend to listen, to Italian song—that "*Dagon* of the Nobility and Gentry which had so long seduced them to Idolatry." The foreground is littered with invitation and other cards, while in the right-hand corner is a pile of recent purchases from the sale, perhaps at Mr. Cock's in the Piazza, of the "collection of the late Sir Tim[y] Babyhouse." Beside these kneels a second black boy, who significantly touches the horns of an Actæon.

[1] It was Mrs. Fox Lane who, from a side-box at the Opera, uttered the profane exclamation on the caricature in Plate II. of the *Rake's Progress*. The enthusiasm for exotic minstrelsy sometimes took whimsical forms. In the "Gentleman's Magazine" is recorded the case of another lady who justified a breach of promise in a Court of Equity upon the ground among other things that her lover was no admirer of Farinelli.

The succeeding pictures pass swiftly to the tragic termination of the story. The fifth scene, as appears from the paper on the floor, is laid in the "Turk's Head Bagnio." Quitting the Masquerade, separate chairs, swinging away speedily between their trotting Irish bearers, have conveyed the Countess and the Counsellor to the place of assignation. Upon the pair the Earl, following in brief space, has come suddenly, bursting open the lock, of which the hasp lies upon the ground. A table has been hastily pushed aside; a stool with its litter of feminine apparel overturned; and the quarrel between the husband and the seducer has been fought out, briefly and fatally, in the dying firelight. The Counsellor, naked, escapes through the window into the darkness; the Earl, run through the body, sways vaguely with filmy eyes and falling sword in the centre of the room. His wife, in an agony of terror and remorse, has flung herself on her knees at his feet, while the frightened keeper of the place, a constable, and a watchman are entering at the door.

The last scene shifts to the old home in the city, to which, in her dishonour, the Countess has returned. Through the window we see London Bridge, with the tottering houses upon it which were taken down in 1758. Counsellor Silvertongue has been hung at Tyburn for murder; his "Last Dying Speech" is on the floor. The Countess has poisoned herself with laudanum fetched by a half-witted serving-man, and a whimpering nurse, with puckered anile face, holds up a rickety child to kiss the yet warm cheek of its

mother.[1] Meanwhile the hastily-summoned physician, powerless in the circumstances, majestically quits the apartment; the baulked apothecary rates the imbecile messenger, and the alderman (careful soul!) with prudent forethought draws a valuable ring from his daughter's finger before it stiffens with the *rigor mortis*.

We have only dealt briefly with these concluding pictures, the decorations and accessories of which are to the full as minute and effective as those of the ones that precede them. The furniture of the bagnio, with its portrait of Moll Flanders humorously continued by the sturdy legs of a Jewish soldier in the tapestry *Judgment of Solomon* behind, the half-burned candle flaring in the draught of the open door and window, the reflection of the lantern on the ceiling and the shadow of the tongs on the floor, the horror-stricken look on the mask of the lady and the satanic grin on that of her paramour, all deserve notice. So do the gross Dutch pictures in the alderman's house, the sordid pewter plates and the sumptuous silver goblet, the stained table-cloth, the egg in rice, and the pig's head which the half-starved and ravenous dog is stealing. There is no defect of invention, no superfluity of detail, no purposeless stroke in this "owre true tale." From first to last it progresses steadily to its catastrophe by a forward

[1] Mr. Sala, in an interesting paper in the "Gentleman's Magazine" on George Cruikshank, notes that the poor child is a girl. The Earl is the last of his race in the male line, and the title is therefore extinct. This is one of those subtle touches which, except in Hogarth, we may seek for in vain.

march of skilfully linked and fully developed incidents. It is like a novel of Fielding on canvas; and it seems inconceivable that, with this magnificent work *en évidence*, the critics of that age should have been contented to re-echo the opinion of Walpole that "as a painter Hogarth had but slender merit," and to cackle the foot-rule criticisms of the Rev. William Gilpin as to his ignorance of composition. But so it was. Not until that exhibition of his works at the British Institution in 1814, to which reference has been made, was it thoroughly understood how excellent and individual both as a designer and a colourist was this native artist, whom "Picture-dealers, Picture-cleaners, Picture-frame-makers, and other Connoisseurs"—to use his own graphically ironical words—had been allowed to rank below the third-rate copyists of third-rate foreigners.

Beyond the remark that the "jaded morning countenance" of the Viscount in Scene II. "lectures on the vanity of pleasure as audibly as anything in Ecclesiastes," Lamb's incomparable essay in "The Reflector" makes no material reference to *Marriage A-la-Mode*. His comments, besides, are confined to the engravings. But Hazlitt, who saw the pictures in the above-mentioned exhibition of 1814, devotes much of his criticism to the tragedy of the Squanderfields, chiefly, it would seem, because Lamb had left the subject untouched. Hazlitt's own studies as an artist, his keen insight and his quick enthusiasm, make him a memorable critic of Hogarth, whose general characteristics he defines with admirable

exactitude. Much quotation has made his description of the young Lord and Counsellor Silvertongue sufficiently familiar. But he is equally good in his vignette of the younger woman in the episode at the Quack Doctor's, a creation which he rightly regards as one of Hogarth's most successful efforts. "Nothing," he says, "can be more striking than the contrast between the extreme softness of her person and the hardened indifference of her character. The vacant stillness, the docility to vice, the premature suppression of youthful sensibility, the doll-like mechanism of the whole figure, which seems to have no other feeling but a sickly sense of pain,—show the deepest insight into human nature, and into the effects of those refinements in depravity, by which it has been good-naturedly asserted, that 'vice loses half its evil in losing all its grossness.'" In the death of the Countess again, he speaks thus of two of the subordinate characters:—"We would particularly refer to the captious, petulant self-sufficiency of the apothecary, whose face and figure are constructed on exact physiognomical principles, and to the fine example of passive obedience, and non-resistance in the servant, whom he is taking to task, and whose coat of green and yellow livery is as long and melancholy as his face.[1] The disconsolate look, the

[1] Long as it is, the coat is alleged to have been longer. "A close observer," says a note in Timbs's "Anecdote Biography," 1860, p. 40, "will perceive, that the servant lad is clothed in one of his master's old coats, which has been shortened, and that the cloth cut off is turned, and made into new cuffs; this is more plainly seen in the picture, by the contrast of the colour of them

haggard eyes, the open mouth, the comb sticking in the hair, the broken, gapped teeth, which, as it were, hitch in an answer—everything about him denotes the utmost perplexity and dismay." Some other of Hazlitt's comments are more fanciful, as, for example, when he compares Lady Squanderfield's curl papers (in the "Toilet Scene") to "a wreath of half-blown flowers," and those of the macaroni-amateur to "a *chevaux-de-frise* of horns, which adorn and fortify the lack-lustre expression and mild resignation of the face beneath." With his condemnation of the attitude of the husband, in the scene at the "Turk's Head Bagnio," as "one in which it would be impossible for him to stand, or even to fall," it is difficult to coincide; and it is an illustration of the contradictions of criticism that this very figure should have been selected for especial praise, with particular reference to the charges made against the painter of defective drawing, by another critic who was not only as keenly sympathetic as Hazlitt, but was probably a better anatomist—the author of "Rab and his Friends."[1]

with the faded hue of the coat." The suggestion is ingenious; but would the alderman wear green and yellow? Is it not, rather, an inherited livery!

[1] Here is the entire passage, from the notes which Dr. John Brown wrote in 1846 for Hugh Miller's "Witness:"—"If Hogarth did not know the naked human figure (and we deny that he did not), he knew the human face and the naked human heart—he knew what of infinite good and evil, joy and sorrow, life and death, proceeded out of it. Look at the second last of the series of *Marriage A-la-Mode*. If you would see what are the wages of sin, and how, after being earned, they are beginning to be paid, look on that dying man—his body dissolving, falling not like his

To Hazlitt's general estimate of Hogarth we shall not now refer.[1] But his comparison of Hogarth and Wilkie may fairly be summarized in this place, because it contains so much excellent discrimination of the former. Wilkie, Hazlitt contends, is a simple realist; Hogarth is a comic painter. While one is a "serious, prosaic, literal narrator of facts," the other is a moral satirist, "exposing vice and folly in their most ludicrous points of view, and, with a profound insight into the weak sides of character and manners in all their tendencies, combinations, and contrasts. . . . He is carried away by a passion for the *ridiculous*. His object is not so much 'to hold the mirror up to nature' as 'to show vice her own feature, scorn her own image.' He is so far from contenting

sword, firm and entire, but as nothing but a dying thing could fall, his eyes dim with the shadow of death, in his ears the waters of that tremendous river, all its billows going over him, the life of his comely body flowing out like water, the life of his soul!—who knows what it is doing? Fleeing through the open window, undressed, see the murderer and adulterer vanish into the outer darkness of night, anywhere rather than remain; and that guilty, beautiful, utterly miserable creature on her knee, her whole soul, her whole life, in her eyes, fixed on her dying husband, dying for and by her! What is in that poor desperate brain, who can tell! Mad desires for life, for death,—prayers, affections, infinite tears,—the past, the future,—her maiden innocence, her marriage, his love, her guilt,—the grim end of it all,—the night-watch with their professional faces,—the weary wind blowing through the room, the prelude, as it were, of that whirlwind in which that lost soul is soon to pass away. The man who could paint so as to suggest all this, is a great man and a great painter" ("Horæ Subsecivæ," 1862, 244-45).

[1] A passage from it is quoted in the "Bibliography," under Hazlitt's article.

himself with still-life that he is always on the verge of caricature, though without ever falling into it. He does not represent folly or vice in its incipient, or dormant, or *grub* state; but full-grown, with wings, pampered into all sorts of affectation, airy, ostentatious, and extravagant. . . . There is a perpetual collision of eccentricities—a tilt and tournament of absurdities; the prejudices and caprices of mankind are let loose, and set together by the ears, as in a bear-garden. Hogarth paints nothing but comedy or tragi-comedy. Wilkie paints neither one nor the other. Hogarth never looks at any object but to find out a moral or a ludicrous effect. Wilkie never looks at any object but to see that it is there. . . . In looking at Hogarth, you are ready to burst your sides with laughing at the unaccountable jumble of odd things which are brought together; you look at Wilkie's pictures with a mingled feeling of curiosity and admiration at the accuracy of the representation." The distinction thus drawn is, in the main, a just one. Yet, at certain points, Wilkie comes nearer to Hogarth than any other English artist; and that elegant amateur, Sir George Howland Beaumont, reasoned rightly when he judged the painter of the *Village Politicians* to be, in his day, the only fit recipient of Hogarth's mahl-stick.

To return to *Marriage A-la-Mode.* Notwithstanding that the pictures were, as stated at the beginning of this chapter, announced for sale in 1745, it was five years before they actually found a purchaser, although, in the interval, they seem to

have been freely exhibited both at the "Golden Head" and at Cock's Auction Rooms. In 1750, however, they were at last disposed of by another of those unfortunate schemes devised by Hogarth for disposing of his works. The bidding, said the announcement in the "Daily Advertiser," was to be by written notes; no dealers in pictures were to be admitted as bidders; and the highest bidder at noon on the 6th June was to be the purchaser.

Whether this mode of sale, coupled with the characteristic manner of its notification, "disobliged the Town" or not, it is impossible to say; but it is certain that when Mr. Lane, "of Hillingdon, near Uxbridge," who was to become the lucky proprietor of the pictures, arrived on the date appointed at the "Golden Head," he found he was the only bidder who had put in an appearance.[1] In fact, there was no one in the room but the painter himself and his friend Dr. Parsons, Secretary to the Royal Society. The highest written offer having been declared to be £120, Mr. Lane, shortly before twelve, said he

[1] Not the "sole bidder," as Allan Cunningham and others have inferred. If this were so, in "making the pounds guineas," Mr. Lane would be bidding against himself, a thing which occasionally occurs at auctions, but is not recommended. We have failed to find any other account of this transaction than that supplied to Nichols for his second edition of 1782, pp. 225-7, by Mr. Lane himself, which is summarized above. Cunningham seems to have derived his information from the same source; but he strangely transforms it. We can but surmise that he followed Ireland's transcript, in which the highest bid is given at £110, instead of £120—a rather unfortunate mistake, for it appears to have misled a good many people.

would "make the pounds guineas," but subsequently, and much to his credit, offered the artist a delay of some hours to find a better purchaser. An hour passed, and as, up to that time, no one had appeared, Hogarth, much mortified, surrendered the pictures to Mr. Lane, who thus became the owner of the artist's best work, and the finest pictorial satire of the century, for the modest sum of £126, which included Carlo Maratti frames that had cost Hogarth four guineas a-piece. Mr. Lane, who readily promised not to sell or clean the pictures without the knowledge of the painter, left them at his death to his nephew, Colonel J. F. Cawthorne, by whom they were put up to auction in March, 1792, but were bought in again for 910 guineas. In 1797 they were sold at Christie's for £1,381 to Mr. John Julius Angerstein, with the rest of whose collection they were acquired in 1824 for the National Gallery.

In 1746 a description of the prints in Hudibrastic verse was published under the title of "Marriage-A-la-Mode; an Humourous Tale, in Six Canto's," &c. It appeared without Hogarth's sanction, and has no especial value. In 1754 the series furnished the ground-work of Dr. John Shebbeare's political novel of "The Marriage Act;" and, twelve years later, the authors of the capital comedy of "The Clandestine Marriage" (Colman and Garrick) acknowledged their not very manifest obligations to the same source. "To-night," says Garrick in his "Prologue"—

> "To-night, your matchless Hogarth gives the Thought,
> Which from his Canvas to the Stage is brought.

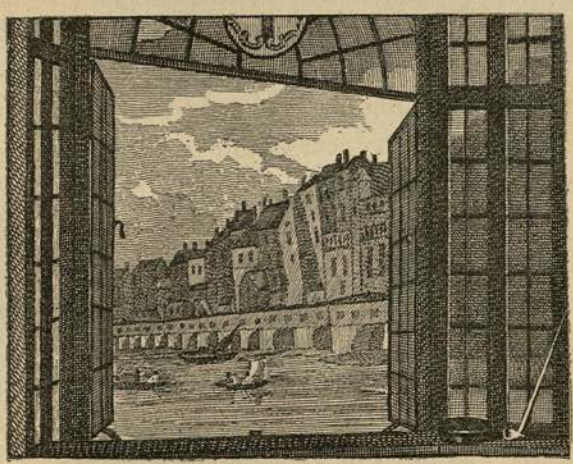
And who so fit to warm the Poet's Mind
As he who pictur'd Morals and Mankind?
But not the same their Characters and Scenes;
Both labour for one End, by different Means:
Each, as it suits him, takes a separate Road,
Their one great Object, MARRIAGE-A-LA-MODE!
Where Titles deign with Cits to have and hold,
And change rich Blood for more substantial Gold!
And honour'd Trade from Interest turns aside,
To hazard Happiness for titled Pride.
The Painter dead, yet still he charms the Eye;
While England lives, his Fame can never die;
But he who *struts his Hour upon the Stage*,
Can scarce extend his Fame for Half an Age;
Nor Pen nor Pencil can the Actor save,
The Art, and Artist, share one common Grave."

The idea in the last couplet, which the author of the Prologue is thought to have borrowed from "The Actor" of Robert Lloyd (who, in turn, had "conveyed" it from Cibber's "Apology"), afterwards found its way into Sheridan's "Monody on Garrick." Sheridan, says Steevens (discreetly mindful of the fact that the author of the "Rivals" was still living), "condescended to borrow it, only because it spared him the labour of unlocking the richer storehouse of his own imagination."

To conclude this account of *Marriage A-la-Mode*, it should be added that Hogarth projected a companion series, to be entitled the *Happy Marriage*, some designs for which have been preserved.[1] The

[1] See S. Ireland's "Graphic Illustrations," ii. 125 *et seq.*, and "Genuine Works," iii. 158 (*The Parson's Head*). The Country Dance in Plate I. of the "Analysis of Beauty" is also said to have been intended for *The Happy Marriage*.

idea was abandoned, not, as Wilkes obligingly informs us, because "the rancour and malevolence" of the artist's mind "made him very soon turn with envy and disgust from objects of so pleasing contemplation," but no doubt because the unruffled features of contented matrimony did not, upon consideration, afford the requisite variety to his pencil. As to John Major's suggestion—with which we may close the chapter—that there is a relationship between *Marriage A-la-Moàe* and Dryden's play of the same name, we have only to say, after reading Dryden, that it appears to have no greater weight than the Welsh captain's comparison of Monmouth and Macedon. There are a husband and wife in the one and a husband and wife in the other, and there are seducers in both.



OLD LONDON BRIDGE. *From Marriage A-la-Mode.*

CHAPTER VI.

CONTEMPORARIES. MARCH TO FINCHLEY. MINOR PRINTS.

GIVE us as many anecdotes as you can," was Johnson's excellent advice to Boswell when writing on Corsica; and by "anecdotes" the great man was understood to mean what would now be styled "information hitherto unpublished." In the narrative of Hogarth's life nothing is more tantalizing than the absence of particulars, not only respecting his domestic life, but also respecting his contemporaries and friends. His social qualities and his established reputation should, one would think, have brought him into frequent contact with personages eminent or notable. At places like Old Slaughter's coffee-house in St. Martin's Lane or "The Feathers" in Leicester Fields, at the annual dinner in the Foundling Hospital and at the "Turk's Head" in Gerard Street, in the Green Room of Drury Lane or at the Beef Steak Club in Covent Garden, he must often have met many of the artistic and literary

celebrities of his time. But the record of such encounters is, in the main, conspicuous for its absence. With the Hoadly family, indeed, as already related, he was familiar. He knew Dr. Morell, of Chiswick

("Sive tu mavis Morĕlus vocari,
Sive Morēllus"),

and the Rev. Mr. Townley of "High Life Below Stairs;" he knew Dr. Arnold King, to whom he sent his ingenious "Eta Beta Py" invitation;[1] he knew Fielding's friend Ralph, the Ralph of "The Champion" and "The Dunciad;" and in John Ireland's "Illustrations" is printed a letter—which implies a certain measure of intimacy—written to him by Bishop Warburton. Horace Walpole, too, collected his prints, and patronized him with the grudging generosity which that aristocratic critic extended to Genius born out of the purple. If we are to believe George Steevens, the Abbot of Strawberry once invited the artist to meet Gray at dinner. But the author of the "Long Story"—strange to say—was anything but garrulous, and Hogarth was glum and ill at ease, so that the entertainment scarcely got beyond the "uncommunicating muteness" of a Quakers' meeting. With Richardson Hogarth had some acquaintance, and, says Boswell, was "a pretty frequent visitor" at the novelist's house in Salisbury Court. Here, for the first time, he saw—although he was not then made known to—the "great Cham" himself. Talking one day to the author of "Pamela"

[1] See p. 85, and Part II., Catalogue of Prints, 1782.

about the execution of the Jacobite Dr. Cameron, he observed a gentleman "standing at a window in the room, shaking his head and rolling himself about in a strange ridiculous manner." He concluded that he was some person of defective intelligence, placed by his friends under Richardson's care. But presently the figure came forward, and plunged into an animated invective against George the Second (whose clemency had been under discussion), displaying such an unexpected power of eloquence that Hogarth stared at him with astonishment, and "actually imagined that this idiot had been at the moment inspired." He had afterwards many opportunities of hearing and admiring that wonderful oratory. But he was also fully alive to the Doctor's peculiarities, and especially to his ingrained and radical incredulity. "Johnson," he told Mr. Salusbury, "though so wise a fellow, is more like king David than king Solomon; for he says in his haste that all men are liars."[1]

With Johnson and Johnson's name was to be inseparably connected that of another of Hogarth's friends. He was on terms of great familiarity with Miss Hester Lynch Salusbury, afterwards Hester Thrale, who calls him "dear Mr. Hogarth," and refers to the "odd particular directions about dress, dancing, and many other matters" that he was accustomed to give her as a girl.[2] He used fre-

[1] "Anecdotes," etc., by Hester Lynch Piozzi, 1786, p. 137.

[2] Mainly for its reference to Goldsmith's "Royal Game of Goose," the following may be quoted from a letter in Hayward's

quently, she says in her "Anecdotes," to talk to her about Johnson, and exhort her to obtain, if possible, his acquaintance and friendship, which, nevertheless, did not come about until Hogarth was in his grave. In his later years, he had some intercourse with Goldsmith, of whom, according to Mr. Forster, he made a sketch. This (which is engraved in the more modern editions of Forster's "Life," and belonged to Mr. Studley Martin of Liverpool) shows "Goldy" hard at work in his Islington lodgings, not forgetting the ruffles and rings in which his soul delighted. Hogarth was also at one time on friendly terms with Wilkes and his boon-companion Churchill, although but for his unfortunate quarrel with them we might never have heard of the fact, and he had been the guest of Sir Francis Dashwood (Lord Despencer), whom he painted in his Medmenham Abbey costume, engaged in the adoration of Venus. But the connection of which we find the most certain traces is that with David Garrick and Henry Fielding. Fielding, as we have seen, had written of him admiringly in the "Champion" and "Joseph Andrews," and he refers to Hogarth's designs for the prototypes

"Autobiography, etc., of Mrs. Piozzi (Thrale)," 1861, ii. 130:— "My father and he [Hogarth] were very intimate, and he often dined with us. . . . I had got a then new thing, I suppose, which was called Game of the Goose, and felt earnest that we children might be allowed a round table to play at it, but was half afraid of my uncle's and my father's grave looks. Hogarth said, good-humouredly, 'I will come, my dears, and play at it with you.' Our joy was great, and the sport began under my management and direction. The pool rose to five shillings, a fortune to us monkeys, and when I won it, I capered for delight."

of more than one of his minor characters. Both Parson Thwackum and Mrs. Partridge have their admitted originals in *A Harlot's Progress*. Hogarth, on his side, etched at least one benefit ticket for the author of "Tom Jones," and we shall find him in this chapter assisting him with a headpiece for one of his journalistic ventures. With Garrick his connection probably began not long after the actor's first appearance at Goodman's Fields, and it continued until his (Hogarth's) death. Among the letters in the "Garrick Correspondence" is a graceful apology to the painter for remissness in visiting him; and later, when Churchill had announced that he was meditating his unjustifiable "Epistle," Garrick lost no time in expostulating:—"I must intreat of you," says an autograph note in the Forster collection, "by the Regard you profess to me, that you dont tilt at my Friend Hogarth before you see me. . . . He is a great and original Genius, I love him as a Man, and reverence him as an Artist. I would not for all the Politicks and Politicians in the Universe that you two should have the least Cause of Ill-will to each other. I am sure you will not publish against him if you think twice." Unhappily "The Bruiser" was not to be so persuaded. But this extract pleasantly illustrates the relations of Hogarth and "Little Davy," of whom he left several portraits, the most important of which, the *Garrick as Richard III.*, was engraved in 1746—the year with which this chapter opens.

THE FARMER'S RETURN.
From Basire's Engraving.

"For the portrait of Mr. Garrick in Richard III.," says Hogarth, "I was paid two hundred pounds (which was more than any English artist ever received for a single portrait), and that too by the sanction of several painters who had been previously consulted about the price, which was not given without mature consideration."[1] The purchaser was Mr. Duncombe, of Duncombe Park, Yorkshire; and when one remembers that *Marriage A-la-Mode* only realized £126, it must be admitted that the price paid for the *Garrick* was munificent. The picture itself, which was exhibited at the Grosvenor Gallery in 1888, is striking and effective; but unless much is allowed for the exaggeration of acting, the resemblance to Garrick's face and figure is not great.[2] Hogarth has left a better likeness in the combined portraits of *Garrick and his Wife*, which belonged to Mr. Locker of Greenwich Hospital, who sold it to George IV. Here Garrick is represented writing the prologue to Foote's comedy of "Taste," while his wife behind him takes the pen from his hand, a conceit which, as Steevens is careful to acquaint us, is borrowed from Vanloo's portrait of *Colley Cibber and his Daughter*. This work, a canvas

[1] "Hogarth Illustrated," iii. 56.

[2] Grignion the engraver, Hogarth's colleague in the plate, told John Ireland the following anecdote. "*Hogarth* (he said) etched the head and hand, but finding the head too large, he erased it, and etched it a second time, when seeing it wrong placed upon the shoulders, he again rubbed it out, and replaced it as it now stands, remarking—'*I never was right, until I had been wrong*'" ("Hogarth Illustrated," iii. 346.)

of 50 × 40 inches, in unimpaired condition, was exhibited at the recent Guelph Exhibition (1891). Of the two the portrait of the lady, although some critics have unaccountably pronounced it vulgar, was the more beautifully painted; but the work unfortunately suffered the fate of some other of the artist's efforts. An obscure dispute arose between Garrick and Hogarth on the subject, and the latter in a fit of irritation drew his brush across the face.[1] The picture remained unpaid for at his death, when his widow sent it to Garrick without any demand. Another presentment of Garrick is contained in the frontispiece to the "Farmer's Return from London" (an interlude by the actor which was very popular in 1762), where an honest rustic pays a visit to the "fine hugeous City," sees the coronation of George III., goes to Laureate Whitehead's "School for Lovers," and sits up with the Cock Lane Ghost. Garrick dedicates it to Hogarth, whose sketch is most admirably facsimiled by Basire, "as a faint Testimony of the sincere Esteem which the Writer bears him." Finally, to complete the sum of Hogarth's relations with the "English Roscius," at the time of the Shakespeare Jubilee he designed him a chair, for which he carved a medallion from a piece of the Stratford mulberry-tree. It is a cumbrous and over-decorated piece of furniture, which reflects but

[1] "The eyes of Garrick being coarsely painted, ill-drawn, and evidently by another hand than Hogarth's, attest the truth of this story" (F. G. Stephens in "Grosvenor Gallery Catalogue," 1888).

SIMON LORD LOVAT.
From Hogarth's Etching.

slender credit upon its "author" as a rival of Sheraton and Chippendale.[1]

In the August of 1746, however, Hogarth produced a portrait in which his characteristic powers are far more evident than in any picture he ever made of Garrick. In that month the notorious Simon Fraser, Lord Lovat, was brought in a litter to St. Albans on his way to London, where he was tried, and subsequently executed on Tower Hill. Upon the invitation of a local physician (Samuel Ireland's friend, Dr. J. Webster) Hogarth went to St. Albans to meet him. He found him on the 14th at the "White Hart Inn" under the hands of a barber. The old lord (he was over seventy) rose at his approach, and "bussing" him demonstratively after the French fashion on the cheek, contrived to transfer no small portion of the soapsuds on his own face to that of the painter. The short squat figure, the crouching attitude, the crafty eyes, and the "pawky" expression of Lovat as he counts over the various Highland Clans on his fingers, are admirably rendered; and it is no wonder that this most effective sketch, having besides its own merit all that of an *à-propos*, should have been widely popular. The rolling press could not supply impressions enough; and though they were sold at a shilling each, for several weeks Hogarth received payment at the rate of twelve

[1] There is a copy of it by Jane Ireland in vol. ii. p. 147 of her father's "Graphic Illustrations." In the "Illustrated London News" for 20th July, 1861, it is said to have been bought by Lady Burdett-Coutts.

pounds a day. Whether he was also the author of the mezzotint which appeared nearly ten months afterwards, entitled *Lovat's Ghost on Pilgrimage* [*i.e.* to Scotland], is not certain from the evidence of that work itself. But if the Dr. Webster above-mentioned really told Samuel Ireland that he had received it from the artist "with an assurance of it's being his own design," the historical testimony must be regarded as unimpeachable.

To the year 1747 belongs *The Stage Coach; or, Country Inn Yard*, and the series called *Industry and Idleness*. *The Stage Coach* is more interesting as a little piece of everyday eighteenth-century life than for any dramatic element which it contains, although there is an election procession in the background. From the wooden-galleried courtyard of the *Old Angel Inn*, *Tom Bates from London*, the creaking and lumbering Ilford Stage (?) prepares (God willing) to run its snail-like course of so many—or so few—miles *per diem*. In the foreground may be seen "T. B." himself, justifying his lengthy score to a hard-featured lawyer (with the "Act against Bribery" in his pocket) who discharges it reluctantly. Mrs. Landlady, from her sanctum among the lemons and Barbadoes water, is bawling vociferously for Susan Chambermaid, detained for the moment by the too demonstrative farewells of a gentleman in a bag-wig. A stout woman is being squeezed in at the door of the vehicle by a diminutive man, perhaps her husband, who hands up a dram-bottle after her. Behind come a vinegar-faced spinster and a squalling child. To

THE STAGE COACH.
From Hogarth's Engraving.

the right a portly personage, with a sword and cane, disregarding an appeal from the hunchbacked postilion, is waiting to follow the stout woman. Among the baggage in the "basket" an old crone is smoking; and on the roof an English sailor (see "Centurion" on the bundle) and a dejected Frenchman have taken their perilous places.[1] To put the finishing touch to the bustle of departure, a man blows a post horn out of a window. The whole scene might serve as an illustration to "Peregrine Pickle" or "Tom Jones."

Industry and Idleness, says Hogarth himself, exhibited "the conduct of two Fellow-prentices; where the one, by taking good courses, and pursuing

[1] Both of these modes of travelling, the basket and the roof, are illustrated by Charles P. Moritz, whose "Travels, chiefly on Foot, through several parts of England," was translated from the German in 1795. Taking coach to Northampton, he mounts the top, in company with a farmer, a young man, and "a black-a-moor." This eminence proving as dangerous as it looked, he creeps into the basket, in spite of the warnings of the black. "As long as we went up hill (he says) it was easy and pleasant. And, having had little or no sleep the night before, I was almost asleep among the trunks and packages; but how was the case altered when we came to go down hill; then all the trunks and parcels began, as it were, to dance around me, and everything in the basket seemed to be alive; and I every moment received from them such violent blows, that I thought my last hour was come. . . . I was obliged to suffer this torture nearly an hour, till we came to another hill again, when quite shaken to pieces and sadly bruised, I again crept to the top of the coach, and took possession of my former seat." His conclusion is, that it is safest to take inside places in English post coaches, though it may be added that, from his account, travellers on the top seem to have had the assistance of handles which are not shown in Hogarth's plate.

those points for which he was put apprentice, becomes a valuable man, and an ornament to his country: whilst the other, giving way to idleness, naturally falls into poverty, and most commonly ends fatally, as is expressed in the last Print."[1] The intention, as Leigh Hunt says, was "an avowed commonplace" . . . "while the execution of it was full of much higher things and profounder humanities." There is no more eloquent stroke in the whole of Hogarth than that by which the miserable player at "halfpenny-under-the-hat" in Plate III. is shown to have but a plank between him and the grave; nor is there anything more vivid in its squalid realism than the episode in Thomas Idle's career to which Dr. King subjoined for epigraph—"The sound of a shaken leaf shall chase him." Very touching, too, is the grief of the widowed mother when her reprobate son is being sculled past Cuckold's Point to the ship which is to carry his graceless fortunes to a foreign land. The whole series of prints is full of contemporary detail of the most interesting description. In Plate VI. we see the newly married couple greeted by the old discordant hymenean (a "kind of wild Janizary music," Lichtenberg calls it) of the marrow-bone and cleaver men.[2] Plate VIII. displays a civic feast; and the last two plates, a

[1] Genuine Works," i. 134.

[2] "When, therefore, properly struck," says Lichtenberg of these instruments, "they produce no despicable clang; at least certainly a better one than logs of wood emit when thrown to the ground; and yet the latter are said to have occasioned the invention of the rebeck."

The IDLE 'PRENTICE at Play in the Church Yard, during Divine Service.
Proverbs CH. XIX. Ve. 29.
Judgments are prepared for Scorners
& Stripes for the back of Fools

INDUSTRY AND IDLENESS. (Plate III.)

From Hogarth's Engraving.

Lord Mayor's Show, and an execution at Tyburn. The first idea for this series is said to have been suggested by the *Eastward Hoe* of Chapman, Jonson, and Marston, with which it has some affinities. Although of set purpose executed coarsely, it was extremely popular, was dramatized, and gave rise to several publications graphic and otherwise. One of these was the imitation of Northcote, *Diligence and Dissipation*, a picture-history, in ten plates, of two housemaids, patched together from Hogarth and Richardson's "Pamela." "There could not be a more lamentable failure," say the biographers of Reynolds; "and Northcote never forgave Hogarth."

In 1747 Hogarth executed a rude headpiece for the "Jacobite's Journal," a newspaper begun by Henry Fielding in December of that year, with the double object of supporting the Government and ridiculing the rebel cause. Hogarth's contribution to it—if his indeed it be—does not require any further notice. But in the next year took place that memorable journey to France which, in the lean record of his life, looms so large, and the narrative of which has afforded so much gratification to the more malicious of his biographers. According to these, Hogarth, when in France, behaved himself with a plentiful lack of *savoir-faire*. Nothing satisfied him. He pooh-poohed the houses, the furniture, the ornaments, or spoke of them openly with scornful opprobrium. "In the streets he was often clamorously rude. A tatter'd bag, or a pair of silk stockings with holes in them, drew a torrent of

imprudent language from him." His travelling companions, among whom were his crony, Frank Hayman, and Cheere the sculptor (afterwards Sir Henry), strove in vain to induce him to be more guarded in his language, especially as there were plenty of Irish and Scotch within hearing, who would have rejoiced to mob the sturdy little Englishman. But admonition of this kind was only thrown away. Hogarth merely laughed at it; "and treated the offerer of it as a pusillanimous wretch, unworthy of a residence in a free country, making him the butt of his ridicule for several evenings afterwards." At last matters culminated when he was amusing himself with a slight sketch of the gate of Calais. He was forthwith haled before the Commandant, and, though the drawings found upon him established the innocence of his purpose, was informed that, had not the Peace of Aix la Chapelle been actually signed, he would assuredly have been hanged upon the ramparts. "Two guards," says Steevens, "were then provided to convey him on shipboard; nor did they quit him till he was three miles from the shore. They then spun him round like a top, on the deck; and told him he was at liberty to proceed on his voyage without further attendance or molestation. With the slightest allusion to the ludicrous particulars of this affair, poor Hogarth was by no means pleased. The leading circumstance in it his own pencil has recorded."[1]

It is quite possible that this account loses nothing

[1] Nichols, "Anecdotes," 1782, p. 42-4.

INDUSTRY AND IDLENESS. (Plate V.)

From Hogarth's Engraving.

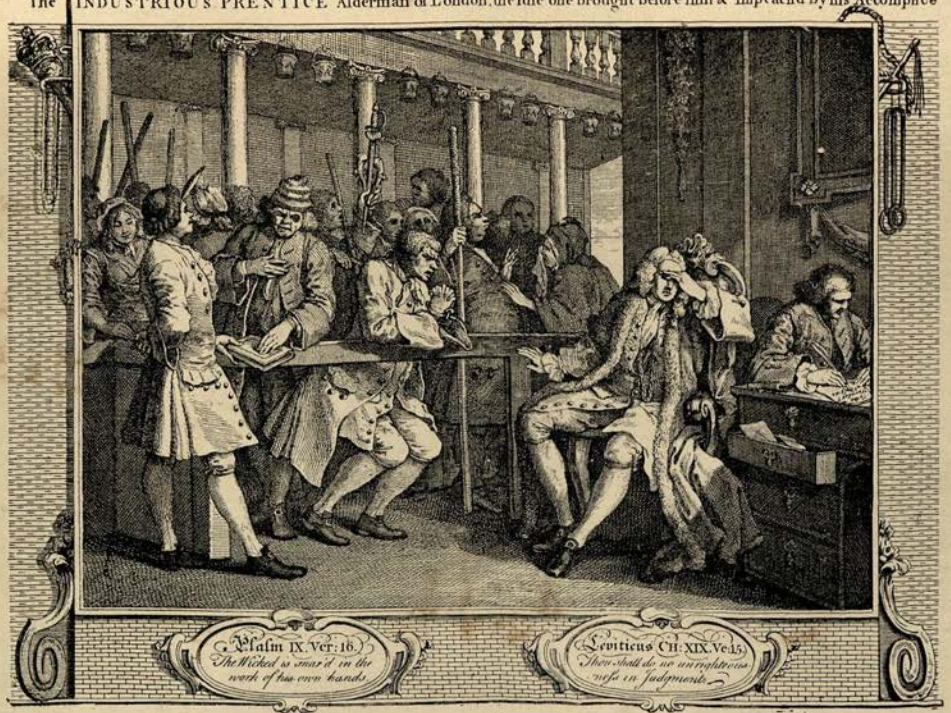
under the malicious pen of George Steevens, who, from whatever source he derived his information, doubtless heightened it *more suo*. Horace Walpole's version, written at the time in a letter to Mann of December 15, 1748, is far less "picturesque." "Hogarth has run a great risk since the peace; he went to France, and was so imprudent as to be taking a sketch of the drawbridge at Calais. He was seized and carried to the Governor, where he was forced to prove his vocation by producing several *caricaturas* of the French; particularly a scene of the shore, with an immense piece of beef landing for the Lion-d'Argent, the English inn at Calais, and several hungry friars following it. They were much diverted with his drawings, and dismissed him."

After this we may fairly give the story as Hogarth, who probably himself told it to Walpole, relates it in the Ireland MSS. "The next print I engraved," says he, "was the *Roast Beef of Old England* [published March 6, 1749], which took its rise from a visit I paid to France the preceding year. The first time an Englishman goes from *Dover* to *Calais*, he must be struck with the different face of things at so little a distance. A farcical pomp of war, pompous parade of religion, and much bustle with very little business. To sum up all, poverty, slavery, and innate insolence, covered with an affectation of politeness, give you even here a true picture of the manners of the whole nation: nor are the priests less opposite to those of Dover than the two

shores. The friars are dirty, sleek, and solemn; the soldiery are lean, ragged, and tawdry; and as to the fish-women—their faces are absolute leather.

"As I was sauntering about and observing them, near the gate which it seems was built by the English, when the place was in our possession, I remarked some appearance of the arms of *England* on the front.[1] By this and idle curiosity, I was prompted to make a sketch of it, which being observed, I was taken into custody; but not attempting to cancel any of my sketches or memorandums, which were found to be merely those of a painter for his private use, without any relation to fortification, it was not thought necessary to send me back [?] to Paris. I was only closely confined to my own lodgings, till the wind changed *for England:* where I no sooner arrived, than I set about the picture; made the gate my back-ground; and in one corner introduced my own portrait, which has generally been thought a correct likeness, with the soldier's hand upon my shoulder. By the fat friar, who stops the lean cook that is sinking under the weight of a vast sirloin of beef, and two of *the military* bearing off a great kettle of *soup*[*e*] *maigre*, I meant to display to

[1] It was announced in 1884 that Calais Gate was doomed. But according to recent advices, the sentence has not yet been carried out. "Hogarth's gate, with its drawbridge, indeed, still hobbles on, but sadly mauled and defaced. As can be seen from the picture, it was in his day handsomely decorated with sculptures; and at one period could be made out the traces of the English Royal arms on one side, which had been but partially erased." ("Saturday Review," 2 May, 1891.)


The INDUSTRIOUS PRENTICE Alderman of London, the Idle one brought before him & Impeach'd by his Accomplice
Psalm IX. Ver. 16.
The Wicked is snar'd in the work of his own hands
Leviticus CH: XIX. Ve. 15.
Thou shalt do no unrighteousness in Judgment

INDUSTRY AND IDLENESS. (Plate X.)

From Hogarth's Engraving.

my own countrymen the striking difference between the food, priests, soldiers, etc., of two nations so contiguous, that in a clear day one coast may be seen from the other. The melancholy and miserable Highlander, browzing on his scanty fare, consisting of a bit of bread and an onion, is intended for one of the many that fled from this country after the rebellion."[1]

Besides the figures Hogarth mentions, there are, to the left of the picture, a pair of basket-women, who are making merry over the resemblance to a human face which a sufficiently "leathern" fishwife has discovered in a skate she holds in her lap. But the artist has cleverly suggested a fact of which they themselves are ignorant, and that is the strong similarity between this face and their own weather-beaten features. In the representation of the two sentinels he has given full value to the "ragged and tawdry" element in the French soldiers. One has paper ruffles, on which the words "Grand Monarch, P" are plainly legible; his smallclothes are fastened by a skewer, and he has a large hole in his gaiter. Opposite, his equally famished and tattered companion spills his skillet of *soupe maigre* from sheer astonishment at the goodly English fare. Next to this personage is the squinting and stunted figure of an Irish mercenary, to whose national bravery the painter has paid a compliment by giving him a bullet-hole through his hat. In the background, through the gate, a priest is carrying the Host

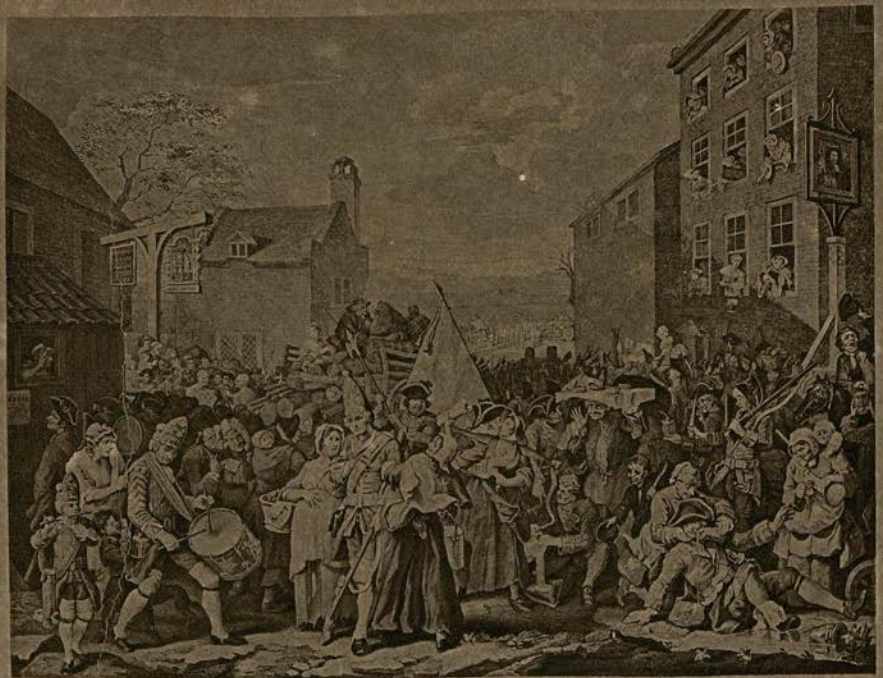
[1] "Hogarth Illustrated," iii. 349-50.

to a sick person, and the people fall on their knees as it passes. The fat Franciscan was a portrait of Pine, of St. Martin's Lane, who was only moderately gratified with the compliment, as it procured him the nickname of "Friar Pine." He endeavoured to induce the artist to modify the likeness, but this Hogarth resolutely refused.

Though not one of Hogarth's capital works, *Calais Gate*, in its engraved form, at once became popular on account of its subject. The starved French sentinel was speedily appropriated as a heading for recruiting advertisements, where he figured in humiliating contrast to a well-fed British volunteer. Besides this, Theodosius Forrest, son of the Forrest who had been Hogarth's companion in the "Five Days' Tour," turned the whole into a cantata, which was headed by a reduced copy of the print.[1] These are the initial lines of this patriotic performance :—

> "'Twas at the Gates of *Calais*, HOGARTH tells,
> Where sad Despair and Famine always dwells ;
> A meagre Frenchman, *Madam Gransire's* Cook,
> As home he steer'd his Carcase, that Way took,
> Bending beneath the Weight of fam'd *Sir-Loin*,
> On whom he often wish'd in vain to dine.
> Good Father *Dominick* by Chance came by,
> With rosy Gills, round Paunch, and greedy Eye,
> Who, when he first beheld the greasy Load,
> His Benediction on it he bestowed," &c.

[1] Theodosius Forrest, of George Street, York Buildings, was the solicitor to Covent Garden Theatre, and the friend of Colman and Garrick. He was a good amateur painter, a song-writer, and a kind of notability in his day. In a mezzotint by Nathaniel Hone,



The March to Finchley

from Luke Sullivans Engraving

From the second edition of this, which is dated 1759, it would appear that Forrest's cantata was "performed at the Theatre in the Haymarket." [1]

The *Gate of Calais* was a subject which might well be expected to awaken all the insular prejudices of Hogarth, to say nothing of the "least little touch of spleen" on his own account at the ignominious treatment he had received in France. But although he was so keenly alive to the dilapidated and undignified appearance of the French soldiery, he was not the less sensible of the weak points of the British Grenadier. In the *March of the Guards towards Scotland in the Year* 1745, commonly called the *March to Finchley*, he has exhibited all the disorders of a military dislodgment. While the vanguard are winding away to the horizon, the foreground, between the "King's Head" inn and the "Adam and Eve," at Tottenham Court Turnpike, is filled with a confusion of departure that defies description. Sutlers, soldiers, spies, spectators and camp-followers are all blended inextricably in one of those wonderful crowds of which he had already given notable example in the Execution scene of the

dated 1772, he and Francis Grose, the antiquary, appear as a pair of monks. He committed suicide in 1784, at the age of fifty-six.

[1] In 1851, Mr. W. P. Frith, R.A., exhibited a *Hogarth Brought before the Governor of Calais as a Spy* at the Royal Academy, borrowing for his epigraph in the catalogue the above-quoted passage from Walpole. It is curious to note that in 1818, Wilkie, too, was taken before the mayor for sketching Calais Gate, although he was politely dismissed by that functionary.

Apprentice series. The most prominent figure is that of a stalwart young Guardsman, "like Paris handsome, and like Hector brave," hopelessly embarrassed by the rival adieux of "his twa Deborahs," one violent, the other pathetic. Near him is a drummer, who is endeavouring, with an inimitable screw of the face, to drown his own grief and that of his wife and child by a thundering "point of war." Elsewhere an officer kisses a milkmaid, while a soldier pours the milk into his hat; another soldier directs the attention of a grinning pieman to this diverting incident, and at the same time takes the opportunity of purloining some of his wares. Not far off, a barrel of spirit is tapped with a gimlet upon its unconscious owner's shoulder; and in the right foreground a number of chickens are running wildly in search of their vanished mother, pouched safely in a predatory pocket. Beside the gutter a drunken fellow turns with disgust from a malicious proffer of water, and holds out his hand to a female gin-seller for more gin, while the wizened infant at her back imitates his gesture. In the crowd the soft unfurrowed face of another child is happily contrasted with the plotting eagerness of a couple of Jacobite intriguers. At the back, in the extreme left, a fight is going on, watched by excited spectators. But here, as in many other cases, we must resign ourselves to a mere indication of the chief riches of the plate. It has, moreover, been excellently described in Christopher Smart's "Student," ii. 162, by Hogarth's and Fielding's friend, Justice Welch. The artist at

BEER STREET.

[*From the Original Engraving.*

first intended to dedicate the picture to George II., but that monarch had, as Walpole says, "little propensity to refined pleasures," and he is reported to have received the intended homage with anything but enthusiasm, even hinting that the designer deserved to be picketed for burlesquing the "gentlemen of the army." Thereupon Hogarth, in a fume, inscribed the print to the King of Prussia, as "an Encourager of *Arts* and *Sciences*," and his majesty made fitting acknowledgment of the honour done him. Like others of the painter's works, it was sold by lottery, and thus, by good fortune, became the property of the Foundling Hospital, where it remains to this day, having of late years been glazed for additional security.[1]

The plate of the *March to Finchley* was published in December, 1750. It was engraved by Luke Sullivan.[2] The only other prints which concern

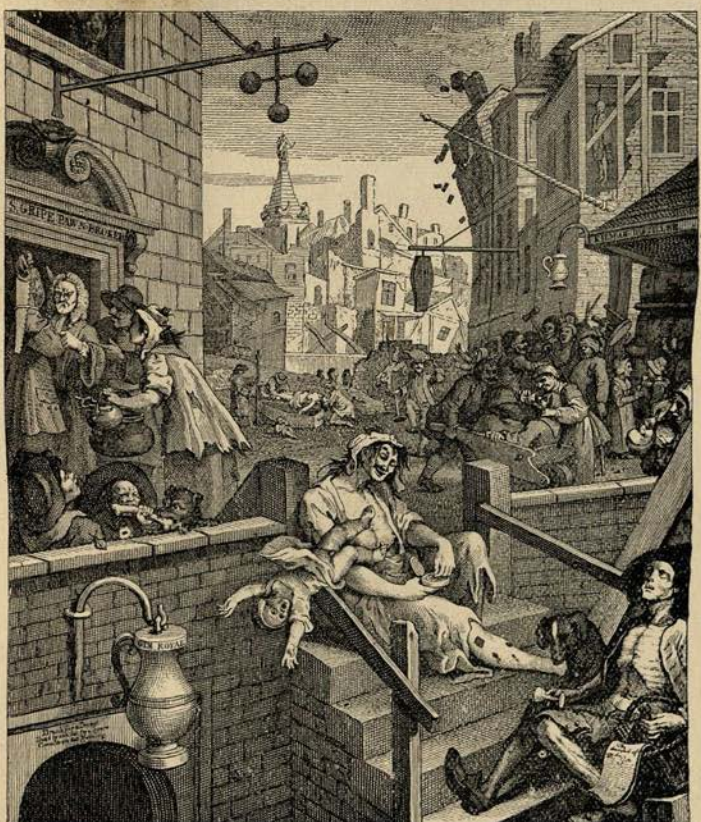
[1] Rouquet (see "Bibliography, Part II.) wrote with reference to this picture a special letter which, *inter alia*, serves to show how completely Hogarth had inspired his friends with his hatred of the "Black Masters." Rouquet begins by apologising ironically for the newness of the work,—"*cette ignoble fraîcheur, qu'on découvre dans la nature, & qu'on ne voit jamais dans les Cabinets bien célèbres. Le tems ne l'a point encore obscurci de cette docte fumée, de ce nuage sacré, qui le cachera quelque jour aux yeux profanes du vulgaire, pour ne laisser voir ses beautés qu'aux initiés.*" But he also takes opportunity to comment incidentally upon the inveterate Gallomania both of Hogarth and Fielding. Rouquet's letter was translated in the "Old Woman's Magazine," i. 182.

[2] Sullivan is the angel in *Paul before Felix*. The *March to Finchley* is his masterpiece as an engraver. He was a man of extremely irregular and dissolute habits; and Hogarth is said to have

this chapter are *Beer Street* and *Gin Lane*, 1751; the *Four Stages of Cruelty*, 1751; the plates of *Paul before Felix*, 1751 and 1752, and *Moses brought to Pharaoh's Daughter*, 1752. The first pair, which were prompted by the agitation connected with the Act for restricting the sale of spirituous liquors, are among the best known of Hogarth's minor works, although Sir Wilfred Lawson and the total abstainers of to-day would probably regard the bloated prosperity of *Beer Street* as scarcely less dangerous than the starved emaciation of *Gin Lane*. With the lusty beer-drinkers everything prospers but the pawnbroking business; with the consumers of "Bung-your-eye" and "Strip-me-naked" everything is the reverse, and the gentleman at the sign of the "three balls" is driving a roaring trade. We cannot linger on these plates further than to call attention to the inimitable professional complacency of the ragged sign-painter in *Beer Street* (in those days there was a regular sign-market in Harp Alley, Shoe Lane), and to the appalling figures of the itinerant gin-seller and the maudlin mother in the companion print. Charles Lamb has left an enthusiastic description of *Gin Lane*.[1] The *Four Stages of Cruelty* are a set of

experienced considerable difficulty in keeping him under his eye during the progress of the plate. He had a habit of disappearing mysteriously for weeks at a time ("Hogarth Illustrated," iii. 353).

[1] It is too well known to quote. But the characteristic, and equally sympathetic comments of Dickens upon Hogarth and Lamb are not so familiar but that they may find place here:—"I have always myself thought the purpose of this fine piece [*Gin Lane*] to be not adequately stated even by Charles Lamb. 'The very



GIN LANE.

From the Original Engraving.

plates exhibiting the "progress" of one Thomas Nero, who, from torturing dogs and horses, advances by rapid stages to seduction and murder, and finishes his career on the dissecting table at Surgeons' Hall. They have all the downright power of Hogarth's best manner; but they are unrelieved by humour of any kind, and are consequently painful and even repulsive. "The leading points in these as well as the two preceding prints," says Hogarth, "were made as obvious as possible, in the hope that their tendency might be seen by men of the lowest rank. Neither minute accuracy of design, nor fine engraving was deemed necessary, as the latter would

houses seem absolutely reeling' it is true; but beside that wonderful picture of what follows intoxication, we have indication quite as powerful of what leads to it among the neglected classes. There is no evidence that any of the actors in the dreary scene have ever been much better than we see them there. The best are pawning the commonest necessaries, and tools of their trades; and the worst are homeless vagrants who give us no clue to their having been otherwise in bygone days. All are living and dying miserably. Nobody is interfering for prevention or for cure, in the generation going out before us, or the generation coming in. The beadle is the only sober man in the composition except the pawnbroker, and he is mightily indifferent to the orphan-child crying beside its parent's coffin. The little charity-girls are not so well tanght or looked after, but that they can take to dram-drinking already. The church indeed is very prominent and handsome; but as, quite passive in the picture, it coldly surveys these things in progress under shadow of its tower, I cannot but bethink me that it was not until this year of grace 1848 that a Bishop of London first came out respecting something wrong in poor men's social accommodations, and I am confirmed in my suspicion that Hogarth had many meanings which have not grown obsolete in a century" (Forster's "Life," Bk. vi. Ch. 3.)

render them too expensive for the persons to whom they were intended to be useful."[1] These words should be borne in mind in considering them, especially the *Four Stages of Cruelty*. The price of the ordinary impressions was a shilling the plate, and an unsuccessful attempt was made to sell them even more cheaply by cutting them in wood.[2]

Paul before Felix and *Moses brought to Pharaoh's Daughter* were essays in that historical style to which Hogarth now and then returned like the moth to the flame. *Paul before Felix* was painted for Lincoln's Inn Hall, to decorate which Lord Wyndham had left a legacy of £200:[3] the other the painter pre-

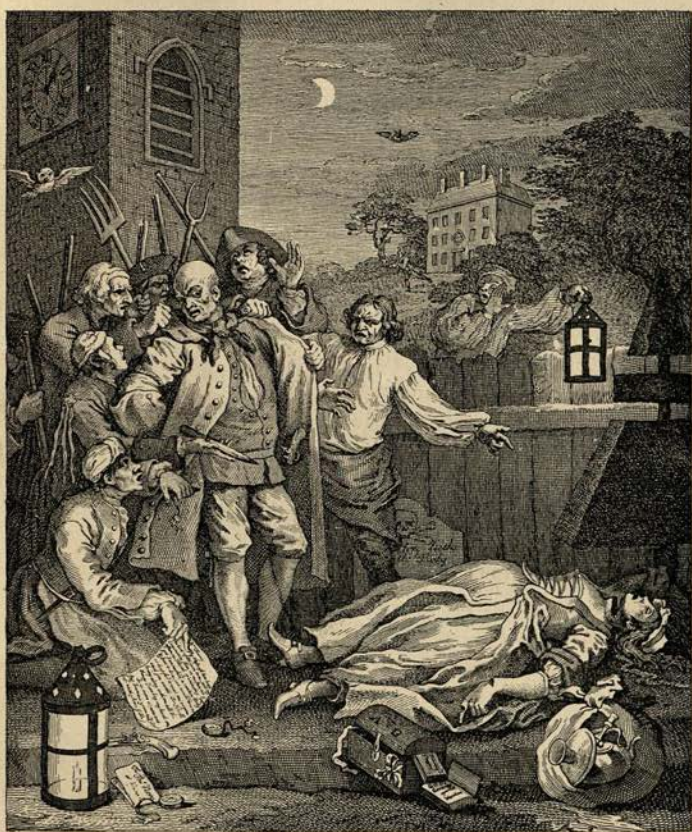
[1] "Hogarth Illustrated," iii. 355.

[2] Stages 3 and 4 only were executed in this way. A reduced facsimile of the former is given in the "Catalogue of Prints." The size of the original block is $14\frac{1}{2} \times 17\frac{1}{2}$ in.; but even the reduction shows that the drawing on the wood, doubtless by Hogarth himself, was infinitely more vigorous than the copper-plate, which is also copied on the opposite page.

[3] Hogarth obtained the commission through the instrumentality of Lord Mansfield. A search among the archives of the Society of Lincoln's Inn not long since brought to light the following letter and receipt with reference to this subject. We make no apology for inserting them here, as they establish the date of the painting :—

"Sr "June 28, 1748.

"According to your order, I have consider'd of a place for the Picture, and cannot think of any better than that over the sound board, in the hall, all the advantages to be gain'd for Light, can only be by setting the bottom near the wall, and Inclining the Top forward as much as possible, it being thus Inclin'd will make ornaments on the sides improper, so that a frame only is necessary. I have enquired of Mr. Gosset, a Frame maker in Berwick Street about the price of one somewhat in the manner of the



THE FOUR STAGES OF CRUELTY. (Plate III.)
From the Original Engraving.

sented to the Foundling Hospital. Neither of them can be said to have been thoroughly successful, though Haydon certainly goes too far when he says that the painter merited a strait-waistcoat if he really thought the *Moses* a serious painting. But if they were not successful, they were at all events the cause of a success. As a subscription ticket to the engravings of these two pictures, Hogarth issued a burlesque *Paul before Felix*, "design'd and scratch'd in the true Dutch taste." Everything that he chose to see in Rembrandt and his school—the imputed vulgarity—the absence of beauty—the anachronisms in costume—is carefully ridiculed. This etching was at first merely given away to the artist's acquaintance, etc., but it became so popular that it ultimately sold

Sketch below [see facsimile], he believes it may come to about 30 pound Guilt, to about half as much unguilt and about five pounds less if my Lord Windham's armes are omitted. Frames may be carried up to a great expense, but he thinks one cannot be made in proportion to the picture for less.

"I am Sir your
"Most obed^t^ Humble
"Ser^t^ to com^d^
"WM. HOGARTH.

"I have removed the picture home again in hopes of making some improvements whilst the Frame is making."

"July the 8th, 1748.

"Reced of Jn^o^ Wood Esq^r^ Treasurer of the Hon^ble^ Society of Lincoln's Inn by the hands of Rich^d^ Farshall Chief Butler to the Said Society the Sum of two hundred pounds being the Legacy given by the late Lord Wyndham to the Said Society laid out in a picture drawn by M^r^. Hogarth According to order of Council Dated the 27^th^ day of June last."

"£200." "WM. HOGARTH."

for nearly as much as the larger prints. This chapter may be concluded with the very characteristic finish of the notice in the "Daily Advertiser" announcing the appearance of the prints, as well as the auction of the *Marriage A-la-Mode*, of which we have already given an account in Chapter V. "As (according to the standard of judgment, so righteously and laudably established by Picture-dealers, Picture-cleaners, Picture-frame-makers, and other Connoisseurs) the works of a Painter are to be esteemed more or less valuable as they are more or less scarce, and as the living Painter is most of all affected by the inferences resulting from this and other considerations equally uncandid and edifying; Mr. Hogarth, by way of precaution, not puff, begs leave to urge, that, probably, this[1] will be the last suit[e] or series of Pictures he may ever exhibit, because of the difficulty of vending such a number at once to any tolerable advantage, and that the whole number he has already exhibited of the historical or humorous kind does not exceed fifty, of which the three sets called *The Harlot's Progress*, *The Rake's Progress*, and that now to be sold, make twenty; so that whoever has a taste of his own to rely on, not too squeamish for the production of a Modern, and courage enough to own it, by daring to give them a place in his collection (till Time, the supposed finisher, but real designer of Paintings, has rendered them fit for those more sacred repositories where

[1] That is, the series of *Marriage A-la-Mode*.

Sr

June 28 1748

Acconding to your ordor, I have considerd of a plaw for the Picture and cannot think of any bother than that over the found board, in the hall, all the advantage to be gaind for Light, can only be by setting the bottom near the wall and Inclining the Top forward as much as possible, id being thus Inclind will make ornaments on the sides improper, so that a Frame only is nocessary. I have enquired of Mr Gosset a Frame maker in Barwick street about the price of one some what in the manner of the sketch below, he bolieves it may come to about 30 pound Gailt, to about half as much ungilt and about five pounds lost if my Lord Windhams armos are omitted. Frames may be carried up to a great expence but he thinks one cannot be made in proportion to the picture for lest.

my Lord Windhams armos if judgd proper

a Moulding of 11 or 12 Inches broad with carving at the corners and in the Middle

I am Sr your most obd Humble Servt to com.

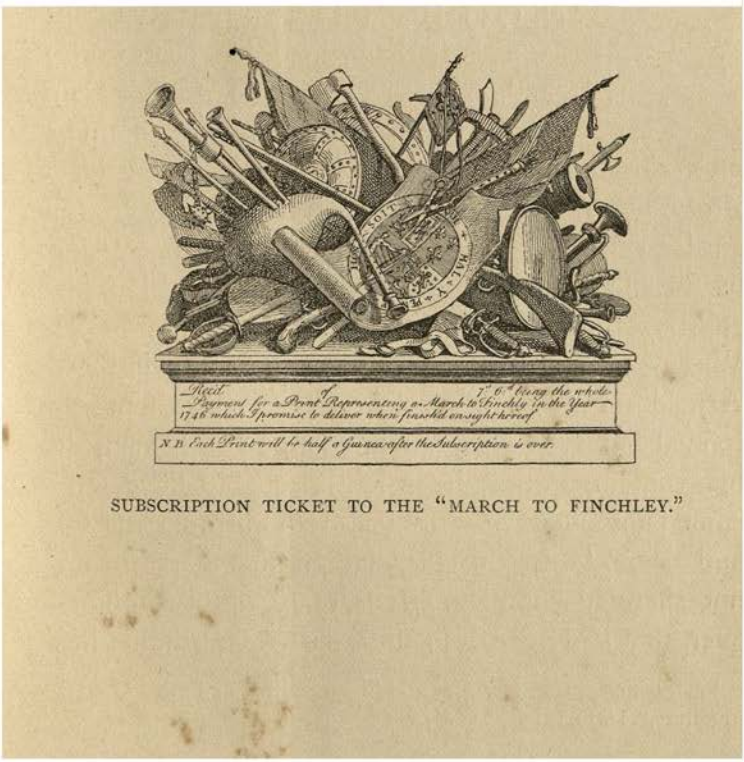
Wm Hogarth

I have removed the picture home again in hopes of making some improvments whilst the Frame is making

Schools, Names, Heads, Masters, etc., attain their last stage of preferment), may from hence be convinced that multiplicity at least of his (Mr. Hogarth's) pieces will be no diminution of their value."[1]

It is humiliating to reflect that, notwithstanding the persuasive ingenuity of this appeal, the tragedy of the Squanderfields brought no more to its Author than what, in his "Rhymes on Art," Sir Martin Archer Shee rightly describes as "a sum too contemptible to be named."

[1] Genuine Works," i. 181-2.


Receiv'd
Payment for a Print Representing a March to Finchley in the Year
1748 which I promise to deliver when finish'd or sight hereof
N B Each Print will be half a Guinea after the Subscription is over.

SUBSCRIPTION TICKET TO THE "MARCH TO FINCHLEY."

CHAPTER VII.

The Analysis, Election Prints, and Sigismunda.

In 1753 Hogarth was fifty-six years of age. He had done his best work; and, with the exception of the *Four Prints of an Election*, produced nothing after this date worthy of the brain which contrived *Marriage A-la-Mode*. Horace Walpole, indeed, regards *Credulity, Superstition, and Fanaticism* as, "for useful and deep satire," the "most sublime" of his efforts. But no doubt the note—in the followers of Wesley and Whitefield—of what the late Matthew Arnold termed "provinciality," was distasteful to refined Mr. Walpole; and in common with many of his contemporaries, he would probably have welcomed any effective satire on Methodism as "useful and deep."[1] In this instance, as in others, we do not share his opinion. It is to be observed, however, that if Hogarth in these last years of his life

[1] Cf. his account of Wesley and his preaching at Bath ("Letter to Chute," 10 October, 1766).

gave birth to nothing which could add to his fame, on the other hand he issued one or two productions which, though they now affect his reputation but little, had a remarkable influence upon his credit at the time. Those which concern this chapter are the book called the "Analysis of Beauty" and the picture of *Sigismunda*. These two ill-starred performances gave just that opportunity to his detractors, which, as long as he confined himself to the delineation of vices and follies, was lost in the general applause. And he had many enemies. With all picture-mongery and sham-connoisseurship he was at war. His success had alienated some of his colleagues; his plain-spoken opinions some of his friends. Added to this, he was an older, perhaps a weaker man. Yet it was precisely at this period that he set himself to compose in the "Analysis" a treatise "fixing the fluctuating Ideas of Taste," and sought in *Sigismunda* "to rival the ancients on their own ground." He was not in any sense a literary man (he speaks of himself as "one who never took up the pen before"); yet he selected a subject which above all requires the utmost resources of style and verbal *finesse*, of orderly arrangement and untroubled exposition,—the subject of Æsthetics: he had won his spurs in the unworked field of pictorial satire; yet with that strange fatality which so often betrays the wisest to their discomfiture, he dreamed of competing successfully with the magic colouring and the voluptuous imagination of the Italians. In either case his failures were more than respectable; and they

were the failures of genius; but they were failures all the same. Their worst result was, that they embittered his remaining days; and involved him in acrimonious disputes at a time of life when he might reasonably have expected a peaceful close to his prolonged and laborious career.

The "Analysis of Beauty" had the following origin. In the picture of himself which Hogarth had painted in 1745—that excellent portrait in which his shrewd, sensible, blue-eyed head in its Montero cap looks out at us from the canvas in the National Gallery—he had drawn on a palette in the corner a serpentine curve with these words under it—"The Line of Beauty and Grace." "No Egyptian hieroglyphic ever amused more than it did for a time," he says; and so numerous were the requests which he received for a solution of the enigma, that, after applying without success to several of his friends to take up the pen in his behalf, he finally made shift to explain his symbol in print himself. That he was fully alive to the perils of such an enterprise, is humorously expressed in an epigram he wrote:—

"What! a book, and by Hogarth!—then twenty to ten,
All he's gain'd by the *pencil*, he'll *lose* by the pen.
Perhaps it may be so—howe'er, miss or hit,
He will publish—*here goes—it is double or quit.*"

In the correcting of both the manuscript and the proofs he seems to have had the assistance—more or less intermittent and occasional—of certain of his literary acquaintance; but this was not sufficient to save the "Analysis" from a fair proportion of those

errors of spelling and expression which afforded so much delight to the petty pedantry of the day. For the book itself, it was just such an one as might have been expected under similar conditions. In parts it was shrewd and sensible like its author; it contained many practical hints and ingenious ideas; but as a whole it was wanting in method, development, precision of language—perhaps of idea. This makes it difficult to describe except as a desultory pamphlet having for its text (or rather pretext) the not-very-definite axiom attributed in Lomazzo's "Trattata della Pittura"[1] to Michael Angelo, namely,—that a figure should be always "pyramidal, serpent-like, and multiplied by one, two, and three"—an axiom concerning which it may be observed that if it contains some obvious artistic truth, it does not of necessity include all. The fate of the volume was exactly what might have been anticipated. The world of professional scoffers and virtuosi fell joyously upon its obscurities and incoherences,[2] while the caricaturists diverted themselves hugely with fancy representations of "Painter Pugg" and his ungainly "Graces." It is not

[1] Hogarth employed Richard Haydocke's folio translation of 1598, which he had purchased from Dr. Kennedy, the antiquary and connoisseur.

[2] *Hogarth*, thy Fate is fix'd; the Critic Crew,
The Connoisseurs and Dabblers in *Vertû*,
Club their united Wit, in ev'ry Look,
Hint, Shrug, and Whisper, they condemn thy Book:
Their guiltless Minds will ne'er forgive the Deed;
What Devil prompted thee to write and read?"—
Gray's Inn Journal, 15th Dec., 1753.

worth while to attempt any serious enumeration of these pictorial efforts, a number of which are fully described in Mr. F. G. Stephens's Catalogue of "Satirical Prints and Drawings in the British Museum." But it may be asserted generally that there is the same difference between their involved brutalities and the direct onslaught of Hogarth that Corporal Trim distinguished between one honest "home-thrust of a bayonet" and the obscure and complicated manœuvres of Messieurs Gymnast and Tripet. On the other hand, friendly advocacy did all it could to secure a *succès d'estime*. Mr. Richard Owen Cambridge, of Twickenham, referring to the author as "the nicest observer of our times," spoke of the book in the "World" for December 13, 1753, as a "most rational" one; Mr. Townley, of Merchant Taylors', wound up a complimentary poem to the author by declaring that

> "Our sons, in time to come, shall strive
> Where the chief honour they shall give,
> Or to your pencil, or your pen";

and Mr. Ralph, of Chiswick, in prose, went even farther still. "Composition," he declared, "is at last become a science; the student knows what he is in search of; the connoisseur what to praise; and fancy and fashion, or prescription, will usurp the hacknied name of taste no more." As both Mr. Ralph and Mr. Townley are reported to have been among the number of the artist's volunteer assistants, neither of these latter verdicts can be regarded as wholly disinterested. But "Sylvanus Urban" was scarcely less kind. In the regulation "copy of verses" prefixed

to his twenty-fourth volume (1754), he refers to the "Analysis" as follows :—

> "The *Proteus* BEAUTY, that illusive pow'r,
> Who changing still, was all things in an hour,
> Now, fix'd and bound, is just what Reason wills,
> Nor wayward Fancy's wild decrees fulfils";

and he gave, besides, a lengthy summary of the book, which he did not shrink from describing as "written with that precision and perspicuity, which can only result from a perfect knowledge of the subject in all its extent." "The player and the dancing master," he went on, "whom others consider as patterns of just action and genteel deportment, are not less instructed than the statuary and the painter; nor is there any species of beauty or elegance that is not here investigated and analyzed." Others, as sympathetic, followed suit; and even the great Mr. Burke, when he came to write his famous treatise "On the Sublime and Beautiful," admitted that "the very ingenious Mr. Hogarth's" idea was in general "extremely just." Under the author's supervision, a rendering of the "Analysis" into German was made by one Christlob Mylius in 1754; and in 1761 an Italian version appeared at Leghorn. It was not translated in France until 1805, when it was taken in hand by Jansen, Talleyrand's librarian; but it was evidently known to French criticism long before this date.[1]

[1] Diderot, for example, must have been familiar with it. Commenting in his "Salon de 1765" on Hogarth's statement at p. 121 that "France hath not produced one remarkable good colourist," he gives him the lie direct. "*Vous en avez menti, monsieur Hogarth,*" he says. "*C'est, de votre part, ignorance ou platitude . . .*

The "two explanatory prints" by which the *Analysis of Beauty* is illustrated deserve a passing word. They represent a *Country Dance* and a *Statuary's Yard*, and each is set in a framework of smaller illustrations. To make these latter perfectly intelligible, the book itself must be consulted; but the dance, which occupies the centre of the former, requires no lengthy explanation. It is said to be intended for the Wanstead Assembly, and to include the figures of Earl Tylney, his countess and their children, tenants, etc. It is also stated that the principal male dancer represents George the Third, when young, or the Duke of Kingston. In any case, the performers exhibit almost every eccentricity which it is possible for the poetry of motion to assume. Hogarth's own comment on the plate—a comment which, it will be seen, anticipates some of the revelations of modern instantaneous photography—is this:—"The best representation in a picture, of even the most elegant dancing, as every figure is

Peignez, peignez mieux, si vous pouvez. Apprenez à dessiner et n'ecrivez point." Both contradiction and admonition were a little belated, as Hogarth had been dead for some months. But Chardin, of whom Diderot was speaking, was certainly a "remarkable good colourist"; and, moreover, is not unfrequently compared with Hogarth himself. What is even more curious is, that, a few pages further on, in speaking of Loutherbourg, Diderot seems to be remembering the "Analysis." "*La pyramide* (he says) *est plus belle que le cône qui est simple, mais sans variété. La statue équestre plaît plus que le statue pédestre; la ligne droite brisée, que la ligne droite; la ligne circulaire, que la ligne droite brisée; l'ovale, que la circulaire; la serpentante, que l'ovale*" ("Œuvres," x. (1876) pp. 303, 368).

rather a suspended action in it than an attitude, must be always somewhat unnatural and ridiculous; for were it possible in a real dance to fix every person at one instant of time, as in a picture, not one in twenty would appear to be graceful, tho' each were ever so much so in their movements; nor could the figure of the dance itself be at all understood."[1] The sub-

COLUMBUS BREAKING THE EGG. *From Hogarth's Etching.*

scription ticket to the "Analysis" was *Columbus breaking the Egg*, in order to make it, according to the well-worn anecdote, stand on end. Hogarth's object here was to direct attention to the fact that, although his theory of the line of Beauty (symbolized in the design by two eels upon a plate) was old and

[1] "Analysis of Beauty," 1753, 137.

simple, at least he was the first who had definitely announced it.

At the bottom of page 141 was quoted an epigram on the *Analysis* which appeared in the "Gray's Inn Journal" for Dec. 15, 1753. Not many weeks afterwards followed in the same periodical another passage on Hogarth which, more especially because it seems to anticipate Walpole's "writer of Comedy with a pencil," deserves something better than the depressed distinction of a foot-note. The writer, no doubt, is Arthur Murphy, the author of the paper. He is replying to Voltaire, who has been accusing the English of a lack of genius for Painting and Music, and he adduces Hogarth among his proofs to the contrary, as far as pictures are concerned:— "*Hogarth*," he says, "like a true Genius, has formed a new School of Painting for himself. He may be truly stiled the *Cervantes* of his Art, as he has exhibited with such a masterly Hand the ridiculous Follies of human Nature. In many of his Pieces there is such a grave and couched Kind of Humour, that it requires a discerning Eye to perceive the several latent Beauties; and he may be said to be the first, who has wrote Comedy with his Pencil. His *Harlot's Progress*, and *Marriage A-la-Mode* are in my Opinion, as well drawn as any Thing in *Molière*, and the Unity of Character, which is the Perfection of Dramatic Poetry, is so skilfully preserved, that we are surprised to see the same Personage thinking agreeably to his complexional Habits in the many different Situations, in which we afterwards perceive

him. The Fribble, the Bully, the Politician, the Lawyer, the Miser, and in short all the Foibles of the human Mind are, by this Gentleman, so admirably depicted upon Canvas, that I am convinced *Voltaire* would be at a loss to show where he has been excelled."[1] Murphy, although he was Fielding's biographer, does not write like Fielding, nor is his opinion of equal weight; but it is worth quoting for the double reason that it has not been often quoted before, and that it represents, accurately enough, the view taken by those of the painter's educated contemporaries who were not politicians or connoisseurs.

The only other prints which belong to the interval between the "Analysis" and the Election series in 1755-8 are a whimsical frontispiece to Kirby's "Perspective," embodying almost every error in that science of which ignorance could possibly be guilty (it has been said that even ignorance would have escaped one or two of them); and the plate of *Crowns, Mitres*, etc., already referred to in Chap. III. as prompted by the Act of 1735. This was employed as a subscription ticket to the *Four Prints of an Election.*

The first of this set—*An Election Entertainment*—was issued in February, 1755. The general elections of the preceding year, and perhaps those at Oxford in particular, probably suggested the original paintings. This supposition is sustained by the reference in the plate to the "Jew Bill" and "Mar-

[1] "Gray's Inn Journal," February 9, 1754.

riage Act" of 1753, and to the change in the calendar of 1752 ("Give us our Eleven Days"). At a couple of tables in the large wainscoted room of a country inn, the "yellows" or Court party are feasting their constituents—"Speak and Have" (according to the escutcheon) being the profuse motto of the festivities. Outside is passing the procession of the rival party. One candidate, a young well-dressed man, submits unwillingly to the fulsome caresses of a stout lady, perhaps the hostess. This "fair conjunction" is assisted by a man behind, the ashes from whose pipe drop into the gentleman's neat bagwig. The other candidate ("Sir Commodity Taxem"), between the delighted fraternity of a cobbler with a glass of champagne, and the reeking confidences of a maudlin barber, who has been terribly scratched in some domestic altercation, is equally embarrassed. A heavy-jowled parson mopping his bald pate over a steaming chafing-dish; a long-chinned nobleman hob-a-nobbing with a longer-chinned fiddler; a wag, with a face smeared on his knuckles, who is singing "An Old Woman clothed in Gray" to a couple of grinning yokels; an alderman in a fit from a surfeit of oysters; and an agent stunned by a brickbat from without while he is registering the "sure" and "doubtful votes"—are some of the principal guests. At the back of the insensible oyster-eater, an incorruptible, but squinting, Methodist tailor is plied at once by agent, wife and son. In the foreground a butcher, with "For Our Country" bound on his broken head, pours Geneva into the green wound of

a wincing bludgeon man, who takes a dram of the same remedy internally; a frightened boy brews rack punch in a tub; and a squat Quaker pedlar distrustfully eyes a promissory note, appropriately dated April 1st, which he has received from "Richard Slim"—presumably the younger Candidate—in payment for his wares. Finally, a sword is seen quitting the room at the head of a posse of cudgels. These are only a few of the incidents in this "matchless" picture, as Charles Lamb calls it.[1]

The second scene exhibits the *Canvassing for Votes*. Upon an election show-cloth which hangs before the "Royal Oak" inn, a stream of secret service money is seen issuing from the Treasury (with which the artist has maliciously contrasted Kent's stunted Horse Guards); and in the lower

[1] Hogarth told George Steevens that the singing gentleman was the only portrait in the picture. It represented Sir John Parnell, a nephew of the poet, and was inserted by request of the sitter. Concerning the butcher and bludgeon-man, John Ireland found the following among the painter's memoranda:—"These two patriots, who, let what party will prevail, can be no gainers, yet spend their time, which is *their* fortune, for what they suppose right, and for a glass of gin lose their blood, and sometimes their lives, in support of *the cause*, are, as far as I can see, entitled to an equal portion of fame with many of the emblazoned heroes of ancient Rome: but such is the effect of prejudice, that though the picture of an antique wrestler is admired as a grand character, we necessarily annex an idea of vulgarity to the portrait of a modern boxer. An old blacksmith in his tattered garb is a coarse and low Being;—strip him naked, tie his leathern apron round his loins,—chisel out his figure in free-stone or marble, precisely as it appears,—he becomes elevated, and may pass for a philosopher, or a deity." ("Hogarth Illustrated," iii. 361.)

compartment, Punch, ministerial "candidate for Guzzledown," scatters the golden shower among eager electors. Yet, notwithstanding this pictorial deprecation of the corrupt practices of the "yellows," the "blue" landlord may be seen below contending with his rival of the "Crown" for the vote of a newly-arrived farmer, who, as a preliminary, is taking the bribes of both.[1] Behind, an electioneering agent ("Mr. Tim Partytool"), by judicious gifts from a Jew pedlar's tray, is insuring the suffrages of some girls in the balcony. Those of the landlady, whose counted gains are watched by a covetous grenadier, have been already bespoken. The same may be inferred of a dumpy cobbler on the left of the picture, who, with a finger on his newly-acquired guineas, listens unconvinced to the noisy narrative which a barber, aided by sundry bits of tobacco-pipe, is giving of Vernon's popular capture of Porto Bello (figured for the nonce by a quart pot) "with six ships only." In the background, before the "Crown," also the Excise Office, a riotous crowd are tugging at the

[1] John Ireland says that the idea of Reynolds's *Garrick between Tragedy and Comedy* [1761] was indisputably taken from this impartial personage, whose mental attitude is very much that of "Mr. Mayor" in Fielding's comedy:—"I never gave a Vote contrary to my Conscience. I have very earnestly recommended the Country-Interest to all my Brethren: But before that, I recommended the Town-Interest, that is, the interest of this Corporation; and first of all I recommended to every particular Man to take a particular Care of himself. And it is with a certain way of Reasoning, That he who serves me best, will serve the Town best; and he that serves the Town best, will serve the Country best" ("Don Quixote in England," act i., sc. ix.).

THE INVASION: FRANCE.

From Hogarth's Etching.

sign, which a man is sawing through in blissful ignorance that its fall involves his own destruction. An old ship's figure-head of a Lion swallowing a Fleur-de-lis, which stands in front of the "Royal Oak," alludes to the war with France which broke out in 1755, and was greatly fomented by the country-party.

To the *Canvassing* follows the *Polling*, and the set finishes with the *Chairing of the Members*. In the *Polling*, matters are nearing their termination, as the reserve voters are being brought up to the hustings, and the worn-out constable is dozing. Fortune, whether "blue" or "yellow," is clearly in favour of one of the candidates, whose complacent attitude is being sketched. The other, in manifest discomfiture, scratches his head, while a ballad-woman in front retails an uncomplimentary broadside. The foremost voter at the polling-place is a battered pensioner who has lost a leg, an arm, and a hand in Queen Anne's wars. He lays his iron hook on the Bible. The lawyers wrangle as to the validity of the oath; the clerk explodes with merriment. Next to the soldier, an idiot with a bib, restrained in his chair by a wooden bar, votes at the prompting of a man in fetters, the infamous Dr. Shebbeare, who was imprisoned and pilloried for libelling George II., and whose sixth "Letter to the People of England" peeps from his pocket. Behind, a half-dead hospital patient with "true blue" in his cap is borne up the steps between a nurse and a noseless wretch, the fumes of whose pipe curl in the face of his ghastly burden. A blind

man, carelessly guided by a gaping boy, follows, and a cripple on crutches brings up the rear. In the background, under a bridge occupied by an uproarious electioneering procession, Britannia's coach breaks down, while the unheeding coachman and footman play cards upon the box. Probably most people will agree with Horace Walpole that the introduction of this allegorical incident, although clever enough in itself, is out of keeping with the rest of the composition.

Chairing the Members, the last of the series, would appear at first sight to be a misnomer, as one member only is shown. But the shadow of the other appears upon a wall at the back. The gentleman whose triumph is depicted clearly belongs to the "blue" or "Country" party (see "True Blue" on the banner). Hogarth afterwards held a Court appointment; but, although he has distributed his satire pretty equally, his sympathies in this case were probably with the "blues," whose procession is in temporary disorder. A frightened sow, preceded by her litter, one of which is drowning, has broken the ranks. The back stroke of a flail wielded by a thresher in front strikes one of the chair-bearers, who, tottering, increases the confusion. The unhappy member (said to be intended for the borough-monger, Bubb Dodington, afterwards Lord Melcombe) clings desperately to the arms of his wavering seat; a lady who watches him from the church faints with terror, and the "yellows" in the window, among whom is the old Duke of Newcastle, vastly enjoy his misery. In imitation of the

THE INVASION: ENGLAND.
From Hogarth's Etching.

eagle above Alexander in Le Brun's *Battle of the Granicus*, a goose flies over his head. In front the thresher whose combativeness has already caused so much mischief is engaged in a conflict with a sailor leading a bear. The bear seizes the opportunity of plundering the barrels of offal borne by an ass, whose master retaliates with a cudgel. Further complications are caused by the fact that the terrified wriggling of a monkey on the bear's back discharges a toy-gun in the face of a grinning sweep, who, perched on the churchyard wall, is fitting a pair of gingerbread spectacles on a stone skull.

Much has still been left undescribed in this excellent series; but the original pictures are luckily still in existence. They are among the best examples of Hogarth's work, broadly and freshly painted. Garrick purchased them for 200 guineas. From him they passed in 1823 for £1,732 10*s*. to Sir John Soane, in whose museum in Lincoln's Inn Fields they are at present. The last of the prints appeared in January, 1758. In March of the year following was published a "poetical description" of some thirty pages, "written under Mr. Hogarth's Sanction and Inspection." In the "Advertisement" it is stated upon his authority, that no other explanation of his work had given him equal satisfaction—an utterance which implies unusual merit. Nevertheless there is nothing remarkable in the verses, nor do they readily lend themselves to quotation.[1]

[1] Some interesting variations between the pictures and the prints are given in Grego's "History of Parliamentary Elections

In 1756 Hogarth made a final essay in historical painting, and as far as money is concerned, the effort was wholly successful. For the altar-piece of St. Mary Redcliffe at Bristol he received £500. The compartments represented the *Sealing of the Sepulchre*, the *Ascension*, and the *Three Marys*, and are now in the Fine Arts Academy at Clifton. Large mezzotints of the side pieces were issued by Isaac Jenner; but the *Ascension* has never been engraved.[1]

One or two minor prints require to be noticed before we come to the *Sigismunda*. In 1756, when people were much exercised by rumours of the threatened invasion of England by France, and its concomitant inroad of Popery and wooden shoes,—when a camp was formed in Surrey, and a "Great Personage" at Kensington, according to the "Gentleman's Magazine," went so far as to say that 10,000 French were actually embarking in their flat-bottomed boats—Hogarth, doubtless still sorely conscious of his Calais mishap, put forth his version of the "present posture of affairs" in a couple of prints entitled *The Invasion; or, France and England.* The subjects might almost be guessed. The French,

and Electioneering," 1886, pp. 138-150. Cf. also the above-named Bubb Dodington's "Diary" from 1749 to 1761, published by H. P. Wyndham in 1785.

[1] "As specimens of colouring"—says Britton in his "Historical and Architectural Essay on Redcliffe Church," 1813,—"they [the pictures] possess much merit, and may be viewed with advantage by the young artist; but in the forms and expressions of the figures, and in their attitudes and grouping, we seek in vain for propriety, dignity, or elegance."

THE BENCH.

From Hogarth's Engraving.

assembling in front of the *Sabot Royal*, are shown as half-starved frog-eaters, forced unwillingly to depart from their depopulated land, the only really cheerful person in the picture being a sanguinary monk, who, with an ineffable grin, presides over the shipment of various engines of torture to be employed at a proposed monastery "*dans Black Friars a Londre.*" The English, on the contrary, are jubilant at the prospect of the arrival of their visitors. Hodge, for whose portrait it is alleged that Garrick stood, strains valiantly along the sergeant's halberd to reach the regulation height, while a brawny grenadier is decorating the wall of the "Duke of Cumberland" Inn with a fine fresco of Louis the Well-Beloved, from whose lips, in allusion to the gasconading memorial of M. Rouille to Fox, issues a label,—"You take a my fine ships, you be de Pirate, you be de Teef, me send you my grand Armies, and hang you all, Morblu." In earnest of which he impotently flourishes a gibbet. Garrick wrote some special verses for these prints; but, though they are livelier than those of Dr. John Hoadly to *A Harlot's Progress*, their patriotic note is more conspicuous than their poetical quality.

The print called *The Bench* (Sep. 4th, 1758) requires no lengthy notice. It is said to contain portraits of the Honourable William Noel, Sir Edward Clive, Lord Chief Justice Willes, and the Honourable Mr. (afterwards Earl) Bathurst, and was designed to show the difference between "Character," "Caricatura," and "Outré." Another print, dated

Nov. 5th, 1759, exhibits the old Cock Pit in St. James's Park with all the "celestial anarchy and confusion" which, according to Sherlock, characterized the pastime of which it was the theatre. Jockeys and cock-breeders, sweeps and Quakers, English Dukes and French Marquises, blind men and deaf men—are absorbed in this exciting sport. A defaulter, whose shadow only is seen, has, in compliance with cockpit law, been drawn up to the ceiling in a basket, whence he vainly tenders his watch to satisfy his creditors.[1] This is one of the best of Hogarth's later prints.

On the 6th of June, 1757, Hogarth was appointed Serjeant Painter of all his Majesty's Works, "as well belonging to his Royal Palaces or houses as to his great Wardrobe, or otherwise." He succeeded his brother-in-law, the John Thornhill of the "Five Days' Tour;" and from an autograph note in the Forster Collection, entered upon his duties on the 16th of July. The salary by the warrant was £10 per annum, payable quarterly; but there were certain "fees, liveries, profits, commodities and advantages" which made it rather more. In one of the

[1] Cf. "Another Occasional Letter from Mr. Cibber to Mr. Pope":—"Who knows, then, but the second Thought of thy Readers may humourously mount thee into it [*i.e.* the throne of the Laureate]; *as the merry mob at a Cock-match hoist up a Cheat into the Basket, for having lost a Bet he was not able to pay*," (p. 49). The old Cockpit, taken down in 1816, stood at some steps leading from Birdcage Walk into Dartmouth Street, near the top of Queen Street, Westminster. There is a print of it with figures by T. Rowlandson, in Ackermann's "Microscosm of London," 1808, No. 18.

The Cook Shop
from Hogarth's Engravings

memoranda printed by John Ireland, Hogarth says that it "might not have exceeded one hundred a year to me for trouble and attendance; but, by two portraits, at more than eighty pounds each, the last occasioned by his present Majesty's accession, and some other things, it has for these last five years been, one way or other, worth two hundred pounds *per ann.*"[1]

Although in 1757 he had, in a fit of irritation, announced that he should in future "employ the rest of his time in portrait painting," he appears about 1759-60 to have rather inconsistently "determined to quit the pencil for the graver." "In this humble walk," he says, "I had one advantage; the perpetual fluctuations in the manners of the times enabled me to introduce new characters, which being drawn from the passing day, had a chance of more originality, and less insipidity, than those which are repeated again and again, and again, from old stories. Added to this, the prints which I had previously engraved were now become a voluminous work, and circulated not only through England, but over Europe. These being secured to me by an Act which I had previously got passed, were a kind of an estate; and as they wore, I could repair and re-touch them; so that in some particulars they became better than when first engraved.

"While I was making arrangements to confine myself entirely to my graver, an amiable nobleman (Lord Charlemont) requested that before I bade a

[1] "Hogarth Illustrated," iii., 141-2.

final adieu to the pencil, I would paint him one picture. The subject [was] to be my own choice, and the reward,—whatever I demanded. The story I pitched upon, was a young and virtuous married lady, who, by playing at cards with an officer, loses her money, watch and jewels; the moment when he offers them back in return for her honour, and she is wavering at his suit, was my point of time."[1]

The picture thus indicated is that known indifferently as the *Lady's Last Stake;* or, *Picquet;* or, *Virtue in Danger.* In 1825 it was engraved by Cheesman. Lord Charlemont, who paid the painter £100, was greatly delighted with it; and John Ireland has printed a couple of letters on the subject, which show this nobleman in a very favourable light.[2] To Hogarth's description of the design, it is only necessary to add that Miss Hester Lynch Salusbury (better known as Mrs. Thrale or Mrs. Piozzi) was wont to allege that she sat for the portrait of the heroine.[3]

[1] "Hogarth Illustrated," iii., 196-7. It is possible that this subject was suggested by an anecdote in a paper by Edward Moore (No. 154 of "The World" for 11th Dec., 1755), where the lady only saves her jeopardized reputation by a fortunate repique. Hogarth's first title is, however, identical with that of a comedy by Colley Cibber.

[2] "Hogarth Illustrated," iii., 198-200. See also the Charlemont Papers in the Appendix (Part x.) to the Twelfth Report of the Historical Manuscripts Commission, 1891, for some further letters on this subject.

[3] For this reason, the *Lady's Last Stake* was engraved, at Lord Macaulay's suggestion, for vol. ii. of Mr. Hayward's edition of Mrs. Piozzi's "Autobiography," etc., 1861. At the Grosvenor

Traismunda P.

Joan. Bt. Crispinus Pacinus

During the process of painting, the *Lady's Last Stake* had found other admirers; and by one of these, Sir Richard (afterwards Lord) Grosvenor, Hogarth was pressed to undertake a second picture "upon the same terms." He selected Dryden's (or rather Boccaccio's) "Sigismunda," weeping over the heart of her murdered lover Guiscardo—the choice of subject having been apparently determined by the large price given for a composition having the same theme, ascribed to Correggio, but really by Francesco Furini, which had been sold in 1758, with Sir Luke Schaub's collection, and had realized £400. Hogarth valued his picture at the same

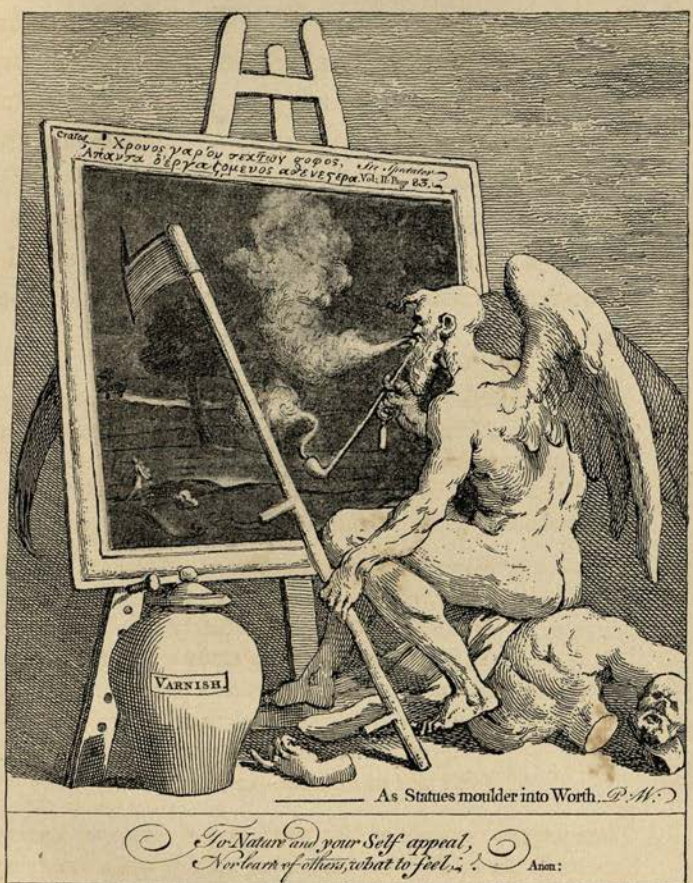
Gallery exhibition of 1888 it was exhibited with Sir Joshua's portrait of Mrs. Thrale and her daughter "Queenie"; and it must be admitted that the resemblance was by no means obvious. Nor is Mrs. Piozzi's own account of the circumstances, as embodied in a letter to Sir James Fellowes, of 30 Oct., 1815, free from inconsistencies. "The next time we went to Leicester Fields (she says), Mr. Hogarth was painting, and bid me sit to him; 'And now look here,' said he, 'I am doing this for you. You are not fourteen years old yet, I think, but you will be twenty-four, and this portrait will then be like you. 'Tis the lady's last stake; see how she hesitates between her money and her honour. Take you care; I see an ardour for play in your eyes and in your heart: don't indulge it. I shall give you this picture as a warning, because I love you now, you are so good a girl'" (p. 130). If, as is now believed, Mrs. Piozzi was born in January, 1741, N. S., she must have been eighteen, not fourteen, when the picture was painted in 1759. And Hogarth could hardly promise her a work he was painting on commission. Moreover, she told an entirely different story to a correspondent of the "Gentleman's Magazine," in which she affirmed that Hogarth made a sketch of her one evening in the house of an uncle. It is impossible to decide how much truth there is in the tradition.

sum. He took immense pains with it, touching and retouching it repeatedly in obedience to the suggestions of his friends. By the time it was finished, Sir Richard had either, as the painter surmises, got into the hands of the picture-dealers, or, perhaps expecting something of a different kind, had repented of his commission. At all events he took advantage of the artist's conventional offer to release him from his bargain, and rather meanly withdrew from it upon the specious ground that "the constantly having it [the picture] before one's eyes, would be too often occasioning melancholy ideas to arise in one's mind."[1]

[1] Hogarth relieved his excusable irritation by humorously paraphrasing Sir Richard's excuse in some verses addressed to Dr. Hay, and "turned," he says, "into English by my friend Whitehead," i.e., Paul Whitehead, the author of "Manners." Here are the particular lines in question :—

> "Nay; 'tis so moving, that the Knight
> Can't bear the figure in his sight;
> And who would tears so dearly buy,
> As give four hundred pounds to cry?
> I own, he chose the prudent part,
> Rather to break his word than heart;
> And yet, methinks, 'tis ticklish dealing,
> With one so delicate—in feeling."

There are two versions of this poem, one of forty-two lines which appears in Nichols's "Anecdotes" of 1781-5, and a longer one of seventy-three, which, without explanation, is substituted for it in the "Genuine" Works of 1808, i., 322, and this second version is reproduced in J. B. Nichols's "Anecdotes" of 1833, p. 281. Hogarth also found a partizan in Churchill's friend, Robert Lloyd, who addressed to him a mediocre fable in verse entitled "Genius, Envy, and Time" ("Works," 1774, i., 47).


Χρονος γαρ ὁν τεκτων σοφος. Ant. Spintetor
Αηδονα θελγαζομενος αοιδαις. Vol. II. Page 23.
VARNISH
As Statues moulder into Worth. P. W.
To Nature and your Self appeal,
Nor learn of others, what to feel.
Anon:

TIME SMOKING A PICTURE.

From Hogarth's Etching.

Sigismunda, therefore, greatly to the artist's mortification, was left upon his hands. This unfortunate transaction of course gave rise to much contemporary criticism, sadly envenomed by party-feeling and professional antagonism. One result was that, not being sold to Sir Richard Grosvenor, it was not sold to any one else. At Hogarth's death, it passed into the possession of his widow (who is said to have served as her husband's model[1]) with an injunction that she was not to part with it during her lifetime for less than £500. When she died, in 1789, it became the property of Messrs. Boydell, who bought it at her sale for 56 guineas. At that time it had not been engraved, although Hogarth had made several fruitless attempts to secure an adequate interpreter, and had even issued as a subscription ticket the admirable little plate of *Time Smoking a Picture*, 1761. In 1793 it was reproduced in mezzotint by Dunkarton, and subsequently, in 1795, by Bartolozzi's pupil, Benjamin Smith.

At the present day there is no doubt that *Sigismunda* was not fairly treated in the painter's lifetime. The mob of dealers heaped it with obloquy,

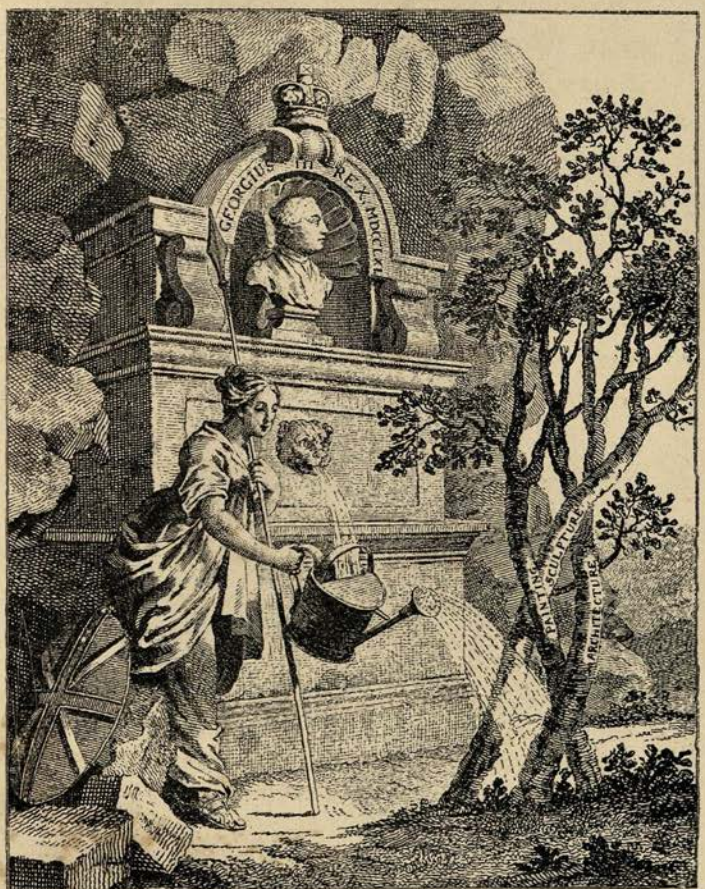
[1] Ireland says ("Hogarth Illustrated," i. xciv.) that she was at the time "weeping over the corse of her mother," and a certain confirmation of this statement was supplied by a little housemaid at Chiswick, who as Mrs. Chappell, of Great Smith Street, Westminster, survived far into the present century, and was accustomed to assert that a sketch made by Hogarth of her mistress in her grief was subsequently elaborated into *Sigismunda*. But *Sigismunda*, by the painter's own account, was painted in 1759, and Lady Thornhill died in 1757, aged 84.

and the caricaturists rejoiced in a new opportunity for reviling the unpopular author of the "Analysis." Then Mr. Horace Walpole, summing up in his "Anecdotes of Painting," declared that it was no more "like Sigismunda than he to Hercules"—and it may be cheerfully conceded that there was not the faintest resemblance between Mr. Walpole and Alcmena's son. Worse than this, he wróte of it in terms which were, if not absolutely untrue, at least exaggerated and unjustifiable;[1] and the "common cry" of critics followed the example of the illustrious *virtuoso* of Strawberry Hill. But those who care to form an opinion of their own, and who, as Hogarth recommends,

> "To Nature and Themselves appeal,
> Nor learn of others what to feel,"

can decide the point on visiting the National Gallery, where, by bequest of the late Mr. James Hughes

[1] Walpole's words are an illustration of the coarseness which sometimes overtakes refined persons who wish to be forcible against nature. "Not to mention the wretchedness of the colouring (he says), it was the representation of a maudlin strumpet just turned out of keeping, and with eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her." There is no tearing off of ornaments in the picture; but as regards a further statement, namely, that Sigismunda's fingers were stained with blood, it would seem that this was at one time correct. At all events in a very clever letter written by Walpole to George Montagu in May, 1761, describing a recent interview with the painter, he speaks of *Sigismunda* as being then in the room. "She has her father's picture in a bracelet on her arm, and her fingers are bloody with the heart." The evidence of a letter written almost immediately after the interview must be regarded as practically conclusive.



FRONTISPIECE TO ARTISTS' CATALOGUE.

From Grignion's Engraving.

Anderdon, this much abused picture has found that final resting-stage, at which, "beyond all auctions, there is peace." They may not be inclined to rank it with Correggio, as its designer intended; but they will probably admit that it is finely coloured, sound in painting, and full of technical skill. Considering that the attempt was made in a direction so unfavourable to the peculiar cast of the artist's talent, it is wonderful that he succeeded so well. Nevertheless, since the enterprize was achieved with so little profit to his peace and reputation, it is permissible to regret that he ever engaged in it.

Both *Sigismunda* and the *Lady's Last Stake*, together with the *Election Entertainment*, the *Gate of Calais*, and some other of Hogarth's pictures, were shown at Spring Gardens in 1761 by the "Society of Artists of Great Britain." For the catalogue of this exhibition—the story of which is too lengthy to tell in this place, and may, moreover, be read in most histories of the Royal Academy—Hogarth executed a "head" and "tail-piece," which were engraved by Charles Grignion. The former represents Britannia watering the three saplings of "Painting," "Sculpture," and "Architecture," from a fountain surmounted by a bust of George III., "emblematical of the confident hope entertained that native talent in art would be cherished by royal patronage." "*Et spes et ratio studiorum in Cæsare tantum*,"—was its motto. The tail-piece, directed at wealthy collectors, is an admirable figure of a travelled monkey with a magnifying-glass, water-

ing the stumps of three dead trees in pots labelled "Exotics." These plates made the catalogue, which also contained an allegorical design by Samuel Wale, very popular, and not less than thirteen thousand copies were sold.

TAILPIECE TO ARTISTS' CATALOGUE.

CHAPTER VIII.

WILKES AND CHURCHILL. DEATH. CONCLUSION.

IN March, 1762, Hogarth issued the plate known as *Credulity, Superstition, and Fanaticism: A Medley.* It was an extension, or—to speak more exactly—an adaptation, of a previous design entitled *Enthusiasm Delineated*, of which only two impressions exist.[1] *Credulity, Superstition, and Fanaticism* is, in fact, simply *Enthusiasm Delineated* re-engraved upon the same copper; but the alterations were so numerous as to make the former an almost entirely new design. As this is the one which Hogarth chose to give to the world, it is with this alone that we have to do; but it is never unprofitable to trace the progress of invention in an artist's mind; and, therefore, following the majority of our predecessors, we shall begin by describing *Enthusiasm Delineated.* The artist intended, he says, to give in this plate "a

[1] One of these is in the British Museum Print Room; the other, long in the possession of Mr. White of Brownlow Street, was sold some years since at Christie's.

lineal representation of the strange effects of literal and low conceptions of Sacred Beings, as also of the Idolatrous tendency of Pictures in Churches and Prints in religious books." Accordingly, from a pulpit decorated with dangling puppets of Moses and Aaron, Peter, Paul, and Adam and Eve, an energetic elocutionist (who, by the scale of vociferation at his side, has reached "Bull Roar") is declaiming to a motley assembly, whose extraordinary proceedings are watched through the window by an astounded Mahometan. Under the preacher's gown is a harlequin suit; under his wig, which flies off in his gesticulation (carrying away its attendant "glory" with it) is the tonsure of a Jesuit. In one hand, to give force to his denunciations, he holds forth a figure with the symbol of the Trinity; in the other is a devil with a gridiron. In the pew below, a minute ghostly personage is collecting the tears of a repentant thief in a bottle. The other occupants of the pew, a nobleman and a girl, have apparently discarded their celestial model for a more earthly teacher. Under the reading-desk, a dog, with "Whitfield" on his collar, howls melodiously to the psalmody of a cherub-flanked clerk above, in whom some have recognized Whitefield himself. A convulsed woman in the corner is said to be intended for Mother Douglas of the Piazza (Foote's "Mrs. Cole"[1]), who

[1] In "The Minor," 1760, which also attacks Whitefield. Methodism, though it was viewed moderately by men like Johnson, had, at the outset, many assailants, who, with Hogarth, saw in

ended her life in those pious exercises which Fate and the pillory denied to Mother Needham of *A Harlot's Progress*. Behind, a sweep is embracing an image, while a Jew, in a rapture of exaltation, mechanically sacrifices an importunate insect. There are other details, but they may be better studied in the engraving.

This was Hogarth's "first thought," and his language was unmistakable enough. In the second version, *Credulity, Superstition, and Fanaticism*, most of the chief features of *Enthusiasm Delineated* are altered to suit the changed purpose indicated in the title, and scarcely ever strengthened or improved. For the symbolical figure of the Trinity is substituted a witch on a broomstick, while the apparition of Cæsar, the shade of Sir George Villiers, and Defoe's "Mrs. Veal" take the places of the scriptural puppets round the pulpit. The fervid couple in the pew beneath are metamorphosed into two commonplace personages, and in lieu of the penitent thief we have a pair of figures, to one of whom a diminutive devil is whispering. As instances of credulity, the Bilston nail-spouter and the Godalming rabbit-breeder (Mary Tofts, a notorious impostor in 1726-7) are put instead of Mother Douglas and the sweep, while King James's "Demonology" and

it nothing but cant, hypocrisy, and "very ugly enthusiasm." As instances may be cited the "New Bath Guide" of Anstey, 1766, the "Hypocrite" of Bickerstaffe, 1768, Smollett's "Humphrey Clinker," 1771, the "Spiritual Quixote" of Graves, 1772, and even Goldsmith's "She Stoops to Conquer," 1773. (*See* Tony Lumpkin's song of "The Three Pigeons" in Act i.).

Whitefield's "Journal" appear on the hassock formerly occupied by the dog. There are other alterations which it is needless to enumerate. Probably the painter's advisers, fearing lest his good intentions should be misconstrued, recommended him to expunge some of the irreverences of his first design, and this may have given rise to the modification of the whole idea, a modification so substantial as to change what was a compact satire into a desultory work which the artist very properly denominated "a Medley"—a work of genius for a lesser man, but scarcely worthy of Hogarth, for all that Walpole regards it as the "most sublime" of his works "for useful and deep satire." The praise would have been more fitly—though still quite inappropriately—applied to *Enthusiasm Delineated*, which the critic does not appear to have seen.[1]

We come now to the last notable events in Hogarth's life:—the publication of the pictorial satire called *The Times*, and the quarrel with Wilkes and Churchill. Long before the death of George II. Hogarth is supposed to have enjoyed the favour of Lord Bute. Up to this date, however, he had avoided politics;[2] but shortly before Bute's accession

[1] Hartley Coleridge, who is very severe upon this print, supplies, at the same time, what is in some degree its apology. "His [Hogarth's] aversion to religious pictures, however, often leads him to the brink of profaneness; but, in extenuation, it must be remembered that he lived in a very gross and a very irreligious age" ("Essays and Marginalia," 1851, ii. 237).

[2] After the publication of *A Rake's Progress*, he had been

THE TIMES. (Plate I.)
From Hogarth's Engraving.

to the Premiership in 1762 the general stagnation of art, coupled with an unhappy impulse, prompted him to project some "timed thing" in the ministerial interest. The announcement of his purpose at once brought him into collision with the demagogue John Wilkes, then editor of the opposition "North Briton" and with Wilkes's "led-captain," Churchill the satirist, both of whom had previously been his friends.[1] Wilkes endeavoured to prevent the appearance of the print by threatening reprisals; Hogarth refused to desist; and—to use John Ireland's words—"the black flag was hoisted on both sides." In these cir-

pressed, says Sir John Hawkins ("Life of Johnson," 2nd edit., 1787, p. 500 n.), to design another series against Sir Robert Walpole, to be entitled *The Statesman's Progress;* but he had refused. This must have been the "very lucrative offer," to which Horace Walpole vaguely refers, "that was made to engage him in a set of prints against the head of a court party."

[1] M. Augustin Filon ("Revue des Deux Mondes," 15 January, 1885) is virtuously incredulous as to this "friendship" with Wilkes. "*Qu'y avait-il de commun,*" says he, with a fine indignation, "*entre le consciencieux négociant de Leicester-Fields, et Wilkes, le banqueroutier? Entre le dévoué mari de Jane Thornhill et l'homme qui avait essayé de spolier sa femme? Entre l'honnête auteur du Rake's Progress, et l'impur auteur de l'Essay on Woman?*" . . . "*Hogarth et Wilkes se voyaient, cela est clair: on ne prouvera jamais qu'ils fussent amis*" (p. 420). Unfortunately there is plenty of testimony to the contrary, not to mention Hogarth's own among the rest. In his account of this very affair, he says that Wilkes had up to this time been "rather his friend and flatterer" ("Hogarth Illustrated," iii. 221). Humour—like misery—acquaints people with strange company, and we can scarcely censure Hogarth for being captivated by the witty and profligate man of the world who had skill enough to disarm even the hostility of Johnson. (*See* Boswell's account of the dinner at Dilly's, May 15, 1776).

cumstances, on September 7, 1762, *The Times* (Pl. I.) was published.

The "World" public-house is on fire. Pitt on stilts, as the tyrant Henry VIII., and having, in allusion to his pension, a millstone inscribed with £3,000 hanging from his neck, is exciting the flames; while Bute, played upon with a syringe by a featureless man (Lord Temple), and a brace of garreteers (Wilkes and Churchill), is directing the hose of an engine worked by Highlanders, soldiers, and sailors. A Grub Street hack, with a barrowful of "Monitors" and "North Britons," endeavours to cut the supply pipe. The sign of the "Newcastle Inn" is falling down (the Duke had gone out in May), and an incendiary, with a knife in his pocket, is hoisting in its stead the "Patriot Arms"—four fists clenched and opposed. To the right Frederick of Prussia fiddles among his weeping subjects, while to the left a Dutchman, behind whom a fox peeps out of a kennel, sits on a bale watching the proceedings. There are other allusions, many of them pointed, to contemporary events; but the composition as a whole is laboured, and the leading idea is scarcely novel.

Wilkes kept his word as to reprisals. On the Saturday following the issue of the above satire, the seventeenth number of the "North Briton" appeared, containing a violent attack upon Hogarth's character, both as a man and an artist. The alleged decay of his powers, the miscarriage of *Sigismunda*, the cobbled composition of the

JOHN WILKES, ESQ.

From Hogarth's Etching.

"Analysis," were all discussed with unscrupulous malignity by one who had known his domestic life and learned his weaknesses.[1] There can be little doubt that Hogarth was deeply wounded. "Being," he says, "at that time very weak, and in a kind of slow fever, it could not but seize on a feeling mind." His assailant believed that he had killed him, and wrote to Lord Temple that Hogarth was dying of a broken heart.

The painter, however, was far from dead, although he appears to have deferred his retaliation till he could make it more directly personal. When, in the May of the following year (1763), Wilkes was brought to Westminster Hall upon his trial for libel, Hogarth found opportunity to sketch him. Nature had not favoured the patriotic colonel of the Bucking-

[1] As a sample, the following may be cited from Wilkes's diatribe. Speaking of Hogarth's desertion of "his own peculiar walk," he goes on—"I need only make my appeal to any one of his *historical* or *portrait* pieces, which are now considered as almost beneath all criticism. The favourite *Sigismunda*, the labour of so many years [?], the boasted effort of his art, was not *human*. If the figure had a resemblance of any thing ever on earth, or had the least pretence to meaning or expression, it was what he had seen, or perhaps made, in real life, his own wife in an agony of passion; but of what passion no connoisseur could guess" [Cf. note to Ch. VII., p. 161]. A touching instance of the effect upon Hogarth of this vindictive attack was supplied by one of the items which came into the market at the sale of the collection of Mr. H. P. Standly of Paxton Place, St. Neot's, Hunts. It was a worn copy of No. 17 of the "North Briton," which had been given to Ireland by Mrs. Hogarth in August, 1782, and which had been carried by the painter "in his pocket many days to show his friends."

hamshire militia, and it has been gravely argued that this squinting semblance of him was, like the sketch of Lord Lovat, only intended as a portrait. But the reference in it to the attack upon himself, and the inscription under the subsequent plate of Churchill, show clearly that Hogarth intended also to exhibit the worthless character of the man through his features. If this really resembled Wilkes (and Wilkes himself allowed it did[1]) he must have carried in his face a confirmation of some of the worst vices that have been laid to his charge.

It would have been well for Hogarth if the matter could have ended here. But Churchill, who, as appears from a letter to Garrick printed by Mr. Forster,[2] had, ever since the appearance of "The Times," been planning an "Epistle to William Hogarth," now published *his* contribution to the quarrel. It was a slashing and savage performance,

[1] "Mr. Wilkes" (says Nichols, "Genuine Works," ii., 255) "has frequently observed, with his usual good humour, 'that he was every day growing more and more like his Portrait by Hogarth.'"

[2] Looking to the letter from Garrick to Churchill quoted at p. 116, the actor's fidgetty curiosity about the poet's onslaught is a little unexpected, though perhaps not uncharacteristic. "Pray let me know"—he writes to Colman from Chatsworth—"how the town speaks of our friend Churchill's 'Epistle.' It is the most bloody performance that has been published in my time. I am very desirous to know the opinion of people, for I am really much, very much hurt at it. His description of his age and infirmities is surely too shocking and barbarous. Is Hogarth really ill, or does he meditate revenge? Every article of news about these matters will be most agreeable to me. Pray write me a heap of stuff, for I cannot be easy till I know all about Churchill and Hogarth" [to both of whom he sends his love].

unequal, like most of the writer's work, and, seeing that it fell hardest upon Hogarth's advanced years and failing powers, scarcely worthy of Churchill's vigorous yet not often unmanly pen. It contains, however, a well-known tribute to Hogarth's genius which has out-lived its hostile invective:—

> "In walks of Humor, in that cast of Style,
> Which, probing to the quick, yet makes us smile;
> In Comedy, thy nat'ral road to fame,
> Nor let me call it by a meaner name,
> Where a beginning, middle, and an end
> Are aptly joined; where parts on parts depend,
> Each made for each, as bodies for their soul,
> So as to form one true and perfect whole,
> Where a plain story to the eye is told,
> Which we conceive the moment we behold,
> HOGARTH unrivall'd stands, and shall engage
> Unrivall'd praise to the most distant age."

To Churchill's "Epistle" of July the 2nd Hogarth rejoined, on the 1st of August following,[1] by a print entitled *The Bruiser, C. Churchill (once the Reverend!) in the Character of a Russian Hercules, regaling himself after having kill'd the Monster* Caricatura *that so sorely galled his* virtuous *friend, the Heaven-born Wilkes.* The poet appears as a bear, with torn bands and ruffles, hugging a club, the knots of which are inscribed "Lye 1, Lye 2," etc., and "regaling himself" with a quart pot of his favourite

[1] His promptness is the more remarkable because he must (if the following be not a *canard*) have lain seriously ill when Churchill's satire appeared. "We hear that Mr. Hogarth is much indisposed with a Paralytic Disorder, at his House in Leicester Fields" ("St. James's Chronicle," July 2-5, 1763).

beverage, "British Burgundy." The portrait is propped on Massinger's "New Way to Pay Old Debts," and "A list of the Subscribers to the 'North Britons.'" To intimate the indigence of those who wrote these latter, the pile is crowned by such a padlocked begging-box as was used for poor debtors.

In a subsequent issue of the print the painter added a tablet, on which he is represented with a whip, teaching Wilkes and Churchill to dance while Temple fiddles. Pitt, flanked by Gog and Magog (his City supporters), and having the millstone of *The Times* (Plate I.) suspended above his head by a string, fires a mortar at the dove of peace, but the ball drops short. "The pleasure, and pecuniary advantage," says Hogarth stoutly, "which I derived from these two engravings [of Wilkes and Churchill], together with occasionally riding on horseback, restored me to as much health as can be expected at my time of life." [1]

"Thus" (and here conclude the autobiographical notes so often cited in these pages) "have I gone through the principal circumstances of a life which, till lately, past pretty much to my own satisfaction, and, I hope, in no respect injurious[ly] to any other man. This I can safely assert, I have invariably

[1] The original pen-and-ink sketch of Wilkes, and a little blue memorandum book containing, among other things, a rough pencil drawing of a bear for the *Bruiser* are now in the possession of Mr. Frederick Locker-Lampson. The book once belonged to John Ireland, at whose death in 1808 it passed to other hands, being afterwards owned by Mr. George Baker and Mr. H. P. Standly.

A VIEW OF CHISWICK.
From an Old Print.

endeavoured to make those about me tolerably happy, and my greatest enemy cannot say I ever did an intentional injury; though, without ostentation, I could produce many instances of men that have been essentially benefited by me. What may follow, God knows.

FINIS."[1]

There is not much more to tell of Hogarth's life. A print entitled *The Times* (Plate II.) was prepared in 1762; but its publication was abandoned for unknown reasons. It appeared after Mrs. Hogarth's

[1] Into Ireland's reprint of these notes ("Hogarth Illustrated," iii.), he incorporated sundry documents which Hogarth had drawn up as a Supplement to the "Analysis," and which are described as "comprising a succinct history of the Arts in his own time, his account of the institution of the Royal Academy, etc." Some of these are in the MSS. department of the British Museum; and the following characteristic dedication, which the author intended to prefix to the whole, was included amongst the autographs lent to the Guelph Exhibition (1891) by Mr. Alfred Morrison:—

"The no Dedication.

Not Dedicated to any Prince in Christendom for fear it might be thought an Idle piece of Arrogance.

Not Dedicated to any man of quality for fear it might be thought too assuming.

Not Dedicated to any learned body of Men, as either of the Universityes, or the Royal Society, for fear it might be thought an uncommon piece of Vanity.

Nor Dedicated to any one particular Friend for fear of offending another.

Therefore Dedicated to nobody.

But if for once we may suppose Nobody to be every body, as Every body is often said to be nobody, then is this work Dedicated to every body.

By their most humble
and devoted W: Hogarth."

death, when the Boydells issued it. By that time its allusions had grown obscure, and no good end would now be served by describing in this place a design which enters into the list of Hogarth's works merely as a curiosity.[1] In the same year (1762) he produced a portrait of his friend Dr. Morell; and that pen-and-ink sketch from memory which, with the exception of a miniature copied in Nichols's "Literary Anecdotes of the Eighteenth Century," and the doubtful portrait included recently (1891) in the Guelph Exhibition, is all that we possess in the way of a likeness of Henry Fielding. These, with the frontispiece to Clubbe's "Physiognomy," entitled the *Weighing House* (1763), bring us to the print of *Finis; or, the Bathos.*

A few months before he died, Hogarth set to work to prepare a "tailpiece" to his works, then numerous enough to form a bulky volume. With a presentiment that his life was nearing its close, he informed his friends that he had chosen for his subject the *End of all Things*, and, true to his creed, his last work (to which, in imitation of the "Art of Sinking in Poetry," he gave the title of *The Bathos, or Manner of Sinking in Sublime Painting*), is a blow at his sworn foes, the old masters, whose occasional pettinesses and incongruities he ridicules in this tumbled assemblage of fag-ends. Supported by the fragment of a column, Time, *morituru*s, with shattered scythe and glass, exhales the final puff from his pipe, which breaks as it falls from his

[1] See "Catalogue of Prints," for further particulars.

nerveless hand. By the will at his side he has devised his worldly goods to Chaos, his "sole Executor," and the Fates are witness. Nature is bankrupt; Apollo lies dead in his chariot; the sign of the "World's End" is falling, the ship founders, the trees are withered, and the moon is dark. A play-book open at *Exeunt omnes;* an empty money-bag; a shoe-

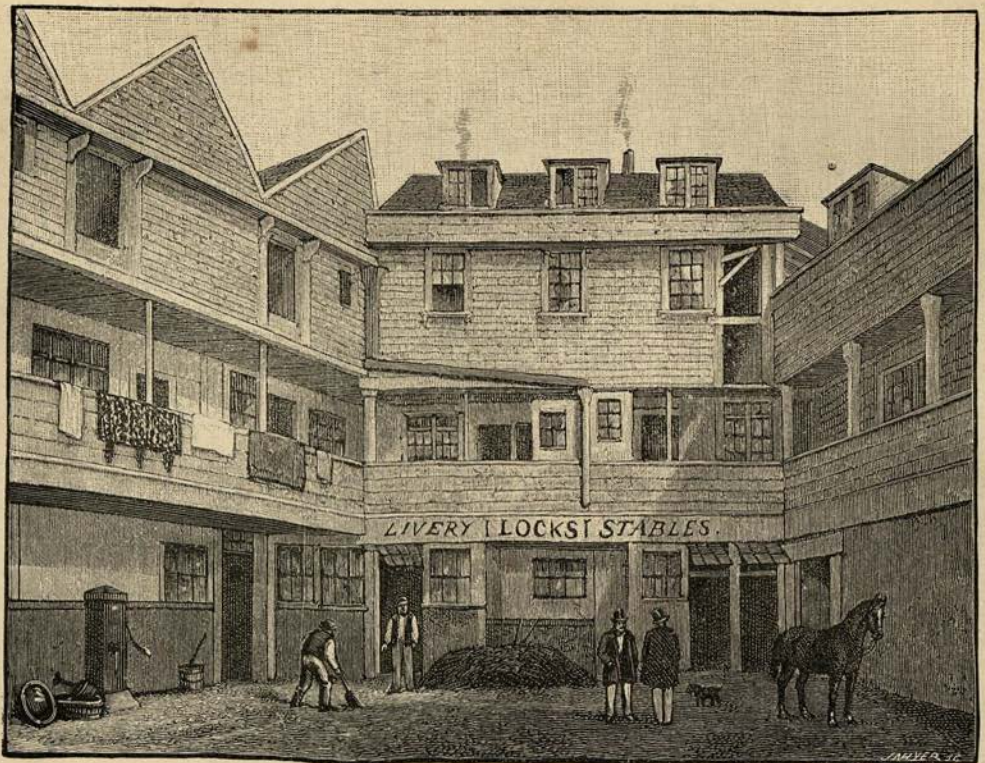
FINIS; OR, THE BATHOS. *After Hogarth's Engraving.*

maker's last and a cobbler's end; the remnants of a crown; a halter and a stringless bow; a cracked bell and a broken bottle; a broom-stump and a gunstock without a barrel—litter the foreground. *The Times* (Plate I.), the cause of so much heart-burning, crackles and parches in the flames of a candle-end, and the shattered palette of the painter has done its work.

Beneath this print to left and right are two symbolic figures in medallions. One represents the "conic Form" under which Venus was worshipped at Paphos; the other the cone and "line of Beauty" from the "Analysis" (Plate I., Fig. 26). The identity of these two figures, we learn from an inscription, "did not occur to the author till two or three years after the publication of the "Analysis" in 1754[3]." It must have been about this time that he made use of the former for the crest, of which we possess the sketch, designed by him for Catton the coach-painter;[1] and, if we may infer that he then first set up his carriage, it is clear that he could not have done so much before 1756 or 1757.

The Bathos was Hogarth's last published work. During the few months of life that remained to him he continued, with some assistance, to re-touch and repair his plates, upon one of which, *The Bench*, he was working on the day before his death. On the 25th of October, 1764, he was conveyed from his house

[1] The crest in question was engraved by Livesay in 1782. It consists of a scroll-work design enclosing the word *Cyprus*, and surmounted by the Cyprian cone. Beneath, on a ribbon, is the word *Variety*. A lengthy account of it by the late Mr. William Bates, of Birmingham, will be found in "Notes and Queries" for February 22, 1879. It may be added that from an entry in the little blue memorandum book referred to on p. 174 n., it would appear that, in January, 1763, Hogarth's stables were in the yard of the Old Nag's Head in Orange Street, Leicester Fields. In the Crace Collection at the British Museum, there is a water-colour drawing by Shepherd of this ancient and wooden-galleried inn-yard, a copy of which, from the "English Illustrated Magazine" for August, 1886, is here given.



THE NAG'S HEAD YARD.

From the Water Colour by Shepherd.

at Chiswick to Leicester Fields, very weak, but remarkably cheerful, and (says Nichols) "receiving an agreeable letter from the *American* Dr. *Franklin*, drew up a rough draft of an answer to it; but going to bed, he was seized with a vomiting, upon which he rung his bell with such violence that he broke it, and expired about two hours afterwards in the arms of Mrs. *Mary Lewis*, who was called up on his being taken suddenly ill."[1] He was buried in Chiswick Churchyard, where a monument was erected to him by his friends in 1771, on one side of which, under a design representing a mask, laurel wreath, mahl-stick, palette, pencils, and a book inscribed "Analysis of Beauty," is an epitaph by Garrick, of which the following is an accurate copy:—

"Farewel, great Painter of Mankind!
Who reach'd the noblest point of Art,
Whose *pictur'd Morals* charm the Mind,
And through the Eye correct the Heart.

If *Genius* fire thee, Reader, stay:
If *Nature* touch thee, drop a Tear;
If neither move thee, turn away,
For HOGARTH'S honour'd dust lies here."

From a passage in Mrs. Piozzi's "Anecdotes" it

[1] Nichols's "Anecdotes," 1782, p. 84. It is noticeable that Churchill, who, the month before, had heartlessly written of his adversary in "Independence" as already dead—

("HOGARTH would draw him (Envy must allow)
E'en to the life, was HOGARTH living now"),

only survived him nine days. Horace Walpole devoted to the painter the *inane munus* of precisely three words—"Hogarth is dead, and Mrs. Spence, who lived with the Duchess of Newcastle."—(*Letter to Lord Hertford*, 3rd November, 1764).

has been supposed that the well-known but generally misquoted quatrain by Johnson—

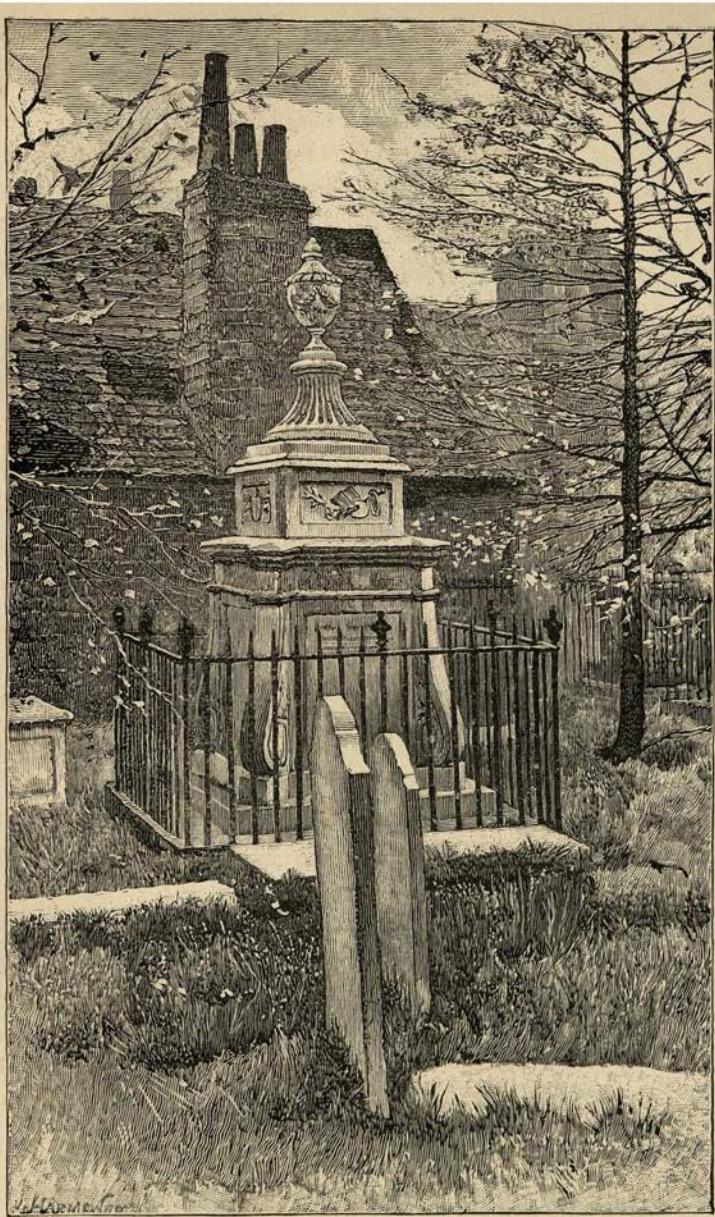
> "The Hand of Art here torpid lies
> That traced the essential form of Grace:
> Here Death has closed the curious eyes
> That saw the manners in the face;"

was also an attempt at an epitaph by the "great Cham of Literature" which was rejected in favour of Garrick's. But it is clear from a letter from Johnson to Garrick, dated 12th December, 1771,[1] that Johnson's lines were only a suggested emendation of the first form of the verses submitted to him by Garrick for criticism.

By Hogarth's will, which was dated the 16th August, 1764, he left all his property to his wife. It seems to have consisted principally of his "engraved copper-plates;" and it was moreover chargeable with an annuity of £80 to his surviving sister Ann, who died in August, 1771, and (besides minor legacies), with one of £100 to the afore-mentioned Mary Lewis. His estate, however, included the house at Chiswick,[2] for we find Mrs. Hogarth sub-

[1] Croker's "Boswell," ed. 1860, p. 225.

[2] According to Cary's "Memoir," 1847, this house was at one time the residence of Sir James Thornhill, who died in 1734. As, at a later date, it belonged to Cary himself, the statement has generally been accepted, and it is of course not impossible that Thornhill may have rented it. But reference to the Court Roll of the Prebendal Manor of Chiswick shows that one G. A. Ruperty, clerk, was "admitted" copyholder as far back as the 15th July, 1721, and that he held the premises until, on the 13th September, 1749, "William Hogarth of Leicester Fields in the parish of St. Martin in the Fields" was admitted in his stead. At Hogarth's



HOGARTH'S TOMB IN CHISWICK CHURCHYARD.

sequently bequeathing "all that my copyhold estate, lying and being at Chiswick in Middlesex" to her "cousin Mary Lewis." She appears to have continued to rent the "Golden Head" after her husband's death, since in Nichols's editions of 1781, 1782, and 1785 he speaks of the same Mary Lewis as continuing to dispose of the prints "at Mrs. Hogarth's house in Leicester Square."[1] Mrs. Hogarth certainly let lodgings there, for Richard Livesay, the portrait-painter and engraver was one of her tenants in 1781-82; Thomas Cheesman of the *Lady's Last Stake* was another; and Mr. Dutton Cook, in a pleasant paper in "Once a Week" for December 29, 1860, gave an account of yet a third inmate who in 1772 exhibited from this address, the strange Ossianic enthusiast and friend of Fuseli, Alexander Runciman. It is probable, however, that in her last years Mrs. Hogarth lived principally at Chiswick, where Sir Richard Phillips saw her in his boyhood, and long afterwards drew a vivid

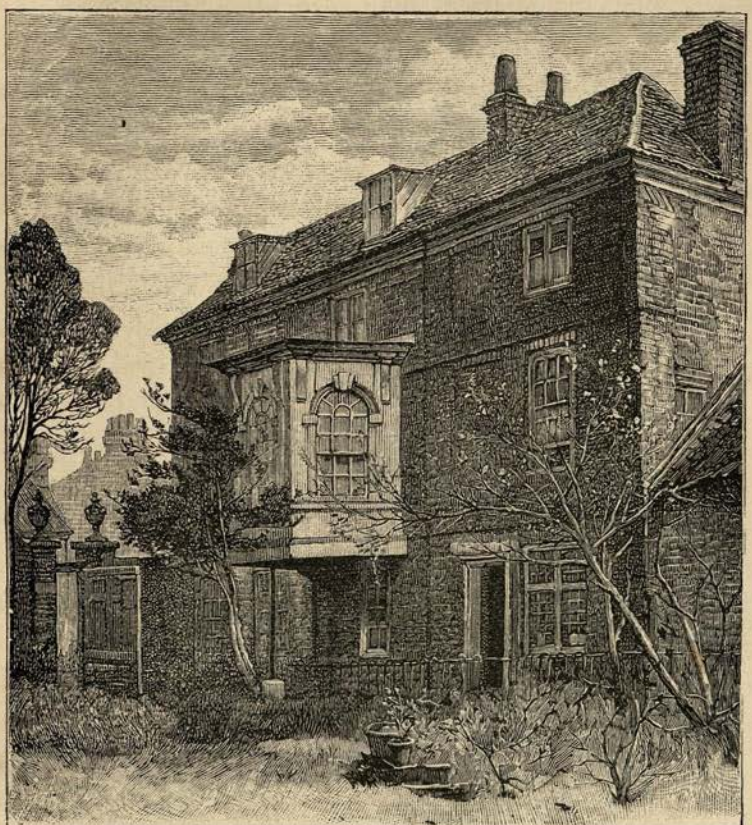
death the house passed to his widow, and then to Mary Lewis, as stated in the text. Nichols says that Hogarth lived there every year during the greater part of the summer season. The present owner is Mr. Alfred Dawson, of Chiswick.

[1] Having regard to the large sums paid by collectors for Hogarth trifles, it may be interesting to note the prices at which the prints were sold to the artist's contemporaries. From a list given by John Nichols in the "Anecdotes" of 1781, it appears that *A Rake's Progress* could be bought for £2 2*s*. This was the highest amount, *Marriage A-la-Mode* being £1 11*s*. 6*d*., *A Harlot's Progress* £1 1*s*., the *Apprentices* 12*s*., and the *March to Finchley* 10*s*. 6*d*. The rest varied from 7*s*. 6*d*. to 1*s*., and the entire collection was to be obtained bound up for thirteen guineas.

picture of the stately old lady sailing up the nave of the parish church, with her silk sacque, raised head-dress, black calash, and crutched cane, accompanied by a relative (Mary Lewis) and preceded by her grey-haired man-servant Samuel, who, after wheeling his mistress to the building in her Bath chair, carried in the prayer-books and shut the pew-door. In these days, though her dignity remained, her means must have considerably fallen off. Notwithstanding that, by a special clause of 7 Geo. III., cap. 38, the copyright in her husband's prints had been secured to her personally for twenty years,[1] their sale had gradually declined; and she was glad to accept a pension of £40 from the Royal Academy. When she died in November, 1789, being then eighty years of age, she left all she had to Mary Lewis, who, in consideration of a life-annuity of £250, transferred her right in the engraved "coppers" to Alderman Boydell. The Chiswick house reverted at Mary Lewis's death in 1808 to other persons named by Mrs. Hogarth in her will. From 1814 to 1826 it was inhabited, though not continuously, by Charles Lamb's friend, the Rev. H. F. Cary, the translator of Dante, who for some time held the curacy and afternoon lectureship of Chiswick.[2] A subsequent resident was Mr. N. T. (or "Brayvo")

[1] "Genuine Works," i. 81.

[2] According to the Court Roll, Cary held the copyhold from May, 1814, to December 17th, 1833, but he ceased to live at Chiswick when he removed to the British Museum in November, 1826.



HOGARTH'S HOUSE AT CHISWICK.

Hicks, a once well-known transpontine actor, not—as those affirmed who had seen him in Nat. Lee's "Alexander the Great"—without gifts for better things. For the last few years the house has been occupied by a very humble tenantry, and has become much dilapidated. Little now remains to remind one of the well-ordered garden which, in Mary Lewis's time, was "laid out in a good style," and filled with old-fashioned flower-beds. Of the five large trees, including a hawthorn, the favoured haunt of the nightingale (when there were nightingales at Chiswick!), nothing now survives but an ancient mulberry, once braced and girdled by Hogarth's fostering care. This still drags on an amputated existence, and in good seasons, continues to produce the fruit which, of yore, was the occasion of an annual festival to the village children; but the tombs of Pompey the dog and Dick the Bullfinch—the latter said to have been scratched with a nail by the artist himself—have disappeared, and it is no longer possible to trace the site of the filbert avenue where he was wont to play at nine-pins. Nevertheless, on Hogarth's account, the spot is well worth a pilgrimage; and those Londoners who, for an afternoon, care to shake

> "to all the liberal air,
> The dust and din and steam of town,"

may do worse than spend their time in visiting the tumble-down red-brick villa with the over-hanging bay-window on the road to Chiswick Gardens, and the tea-caddy-like tomb in Chiswick Churchyard,

piously restored in 1856 by "William Hogarth of Aberdeen." Of late the tomb has once more been renovated in connection with the enlargement and restoration of the church; and it is consolatory to think that Mr. Dawson, the present proprietor of the house, proposes to take every precaution for its future preservation.[1]

There are numerous portraits of Hogarth, several of them being from his own hand. The best is that in the National Gallery, in which he is shown as a blue-eyed, intelligent little man, with a scar over his right eye, and wearing a fur cap. Leigh Hunt says he has "a sort of knowing jockey look," and the phrase is not inappropriate. The canvas rests upon three volumes labelled respectively "Shakespeare," "Milton," and "Swift," and his favourite pug-dog Trump sits at the right of it. In the left corner is a palette inscribed "The Line of Beauty and Grace,"—the famous inscription which gave rise to the "Analysis;" and it was an "old plate" of

[1] Sketches of both house and tomb appeared in the "Pictorial World" for September 26th, 1874. There were also some illustrations in the "Graphic" for November 14th in the same year. Besides these, an interesting drawing by Mr. Charles J. Staniland, showing the garden before (by the cutting down of trees, etc.) it was subjected to modern "improvement," was published in the "Illustrated London News" for October, 18th, 1873; and an admirable sketch of the mulberry by Mr. C. Graham, is contained in "Harper's Magazine" for August, 1888. The only record of the now non-existent tablets to the dog and bird occurs in the "Art Union" for August 1, 1848. That of the bird was dated 1760; the other—which, in parody of Churchill's epitaph at Dover, bore the inscription "Life to the last enjoyed, here Pompey lies"—must have been erected by Mary Lewis, as it was dated 1791.

this portrait with a "background and a dog ready" which Hogarth made use of in 1763 for his design of "Master Churchill in the character of a Bear." Another portrait is that of *Hogarth painting the Comic Muse*, now in the National Portrait Gallery, in which he sits before his easel in profile. It was engraved in 1758. Others are the head in a hat from *The Gate of Calais*, which forms the frontispiece to the pamphlet on "Gin Lane," etc.; the head begun by Weltdon and finished by Hogarth himself, which was afterwards engraved by C. Townley; the head in a tie-wig, of which one copy is prefixed to vol. i. of Samuel Ireland's "Graphic Illustrations;" the "shade" or silhouette (with Garrick) in vol. ii. of the same work; and the woodcut with a pipe by Branston in Major's Walpole's "Anecdotes."[1] Roubillac the sculptor also executed a bust of him, which is now in the National Portrait Gallery, and he modelled Trump the dog. To conclude the list it may be added that Hogarth painted an excellent likeness of his wife, which was exhibited at the Grosvenor Gallery in 1888, portraits of Sir James and Lady Thornhill and their son John, of his own sisters Mary and Ann, of Mrs. Mary Lewis, and of his six servants.

[1] This was also lithographed in 1825 by G. P. Harding. The drawing by Worlidge prefixed to the "Clavis Hogarthiana" and reproduced in "Genuine Works," iii., is said by J. B. Nichols ("Anecdotes," 335) to be in reality the portrait of one Ashley, the keeper of the punch-house on Ludgate Hill. It does not resemble the painter.

There is no need in this place to attempt any elaborate "appreciation" of William Hogarth. Numerous anecdotes respecting him have been retained; but most of them come to us, if not from a tainted source, at least through a tainted channel.[1] It has been thought indispensable to catalogue his errors in spelling; and to collect examples of coarseness from his various productions. We shall not scruple to neglect this branch of the subject. But as a matter of fact, there is no special difficulty about his character. Anybody who had been in his company an hour was probably as well informed of his peculiarities as his oldest friends. He was—it is easy to believe—a sturdy, outspoken, honest, obstinate, pugnacious little man who, as one is glad to think, once pummelled a fellow soundly for maltreating the beautiful Drummeress whom he drew in *Southwark Fair*. As a companion he was witty and genial, and to those he cared for, thoroughly faithful and generous. He liked good clothes, good living, good order in his household; and he was proud of the rewards of industry and respectability. As a master

[1] We refer to George Steevens. It is only necessary to read this writer's unmanly and indefensible attack on poor Mary Lewis, whose only error appears to have been an over-sensitive fidelity to Hogarth's memory, to judge of the value of records transmitted through such a distorting medium. (See Nichols's "Anecdotes" *passim*, and for the special passage above referred to, pp. 113-14 of the edition of 1785.) In the "Genuine Works" of 1808-17, the contributions of Steevens are indicated by inverted commas—a course which at once identifies him with the majority of the more splenetic comments.

he was exacting in his demands, but punctual in his payments; as a servant he did a full day's work, and insisted upon his wage. His prejudices, like those of most self-educated men, were strong; and he fought doggedly in defence of them without any attempt to conciliate his adversary. That he was not proof against flattery seems to have been true: it is equally true of Garrick and Richardson, and of a hundred others who console themselves for their enemies by their parasites. In his own walk he had succeeded by a course of training which would have failed with nineteen men out of twenty; and he consequently undervalued the teaching of all academies whatsoever. With the art-patronage and connoisseurship of his day he was hopelessly at war; he saw in it only the fostering of foreign rubbish at the expense of native talent. But a great deal that has been said on the subject of his attitude to the continental schools of painting has been manifestly exaggerated, and in any circumstances, something must be allowed for the warmth of controversy. An artist of Hogarth's parts could not be wholly insensible to the merits of the Great Masters, as some have pretended. Yet it may well be conceived that such a downright and quick-tongued disputant, in his impatience at the parrot raptures of pretentious and incompetent persons, might easily come to utter "blasphemous expressions against the divinity even of Raphael Urbino, Correggio, and Michael Angelo." His true feelings on the subject are, we think, disclosed in his words to Mrs. Piozzi. He was talking

to her, late in life, of Dr. Johnson, whose conversation, he said, was to that of other men like Titian's painting compared with Hudson's,—"but don't you tell people now, that I say so (continued he), for the connoisseurs and I are at war you know; and because I hate *them*, they think I hate *Titian*—and let them!"[1]

To Mrs. Piozzi's opportune memories may here be added one or two characteristic anecdotes which, in a measure, serve to illustrate Hogarth's personality as above attempted. Upon one occasion he painted a deformed nobleman, and drew his likeness with that unshrinking fidelity which Mrs. Delany commended. His sitter, who had expected flattery, declined the picture, and withheld payment. After several ineffectual applications for the money, Hogarth dispatched the following ultimatum:—"Mr. Hogarth's dutiful respects to Lord ——. Finding that he does not mean to have the picture which was drawn for him, is informed again of Mr. Hogarth's necessity for the money. If, therefore, his Lordship does not send for it in three days, it will be disposed of, with the addition of a tail, and some other little appendages, to Mr. Hare, the famous wild-beast man; Mr. Hogarth having given that gentleman a conditional promise of it for an exhibition-picture, on his Lordship's refusal." This brought about a settlement of the claim, and the picture was at once destroyed by its owner.[2] Another story is related

[1] "Anecdotes," etc., by Hester Lynch Piozzi, 1786, p. 136.

[2] "Genuine Works," i. 25. To give a story against Hogarth,

by Nichols on the authority of a surgeon named Belchier. "Hogarth (says the narrator) being at dinner with the great Cheselden, and some other company, was told that Mr. John Freke, Surgeon of St. Bartholomew's Hospital, a few evenings before, at Dick's Coffee-house, had asserted that Greene was as eminent in composition as Handel. 'That fellow Freke,' replied Hogarth, 'is always shooting his bolt absurdly one way or another! Handel is a giant in music; Greene only a light Florimel kind of a composer.'—'Ay,' says our Artist's informant, 'but at the same time Mr. Freke declared you were as good a portrait-painter as Vandyck.'—'*There* he was in the right;' adds Hogarth; "and so by G—— I am, give me my time, and let me choose my subject!"[1] A third story illustrates his extreme absence of mind. "Soon after he set up his carriage, he had occasion to pay a visit to the Lord Mayor. When he went the weather was fine; but business detained him till a violent shower of rain came on. He was let out of the Mansion House by a different door from that at which he entered; and, seeing the rain, began immediately to call for a hackney coach. Not one was to be met with on any of the neighbouring stands; and our Artist sallied forth to brave the storm, and actually reached Leicester-fields without

it may be added that he once painted a noted miser and sheriff (Sir Isaac Shard) trying a Mastiff that had robbed his kitchen. Thereupon Shard's son went to the studio, and slashed the canvas to pieces (*Ib.*, i. 147, 412-3.)

[1] "Genuine Works," i. 237.

bestowing a thought on his own carriage, till Mrs. Hogarth (surprised to see him so wet and splashed) asked where he had left it."[1]

The list of *ana* might be extended indefinitely. But of stories more malicious than interpretative, "a small harvest is enough." It remains to supplement what has already been said dispersedly in these pages by a few general observations upon Hogarth's position as a painter, a draughtsman, and an engraver. As a painter, there can now be little doubt that his life-long contest with the connoisseurs, coupled with the slender facilities that then existed for exhibiting works of art, tended greatly to obscure his merits in this respect. Since the first exhibition of his collected works at the British Institution in 1814, his reputation as a mere layer of colours has been steadily increasing, and the reaction thus initiated has been enforced of late years by the appearance in successive exhibitions at Burlington House and elsewhere of numerous portraits and pictures long buried in private galleries. If it be not possible to place him in the highest rank—to class him with those in whose work the gift of colour is pre-eminent—it must at the same time be admitted that his merits as a painter are unquestionable, that his tints are pure and harmonious, his composition perspicuous, and his manner, without being minute or finely finished, singularly easy, dexterous, and direct.[2]

[1] "Genuine Works," i. 216-7.

[2] In his fourteenth lecture on Gainsborough, Reynolds, it will

In speaking of his "drawing" a very necessary distinction has, it seems to us, been neglected. That, as certain critics have pointed out, he was not a "fine" draughtsman—in the sense in which that qualification is held to denote the reproducer of the beautiful and elevated in form as opposed to the merely conscientious imitator of a given object—may perhaps be conceded. But apart from this, his equipment in this respect has been too often decided by reference to those of his performances in which his skill is either not conspicuous or entirely suppressed. In his work of caricature or pure grotesque, we obviously cannot expect faultless drawing, and from the remarks which he himself makes in his Memoranda on the *Four Stages of Cruelty*, as to "minute accuracy of design," it is plain that he did not intend that any of his cheaper and more popular

be remembered, depreciated Hogarth. But "even Reynolds and Gainsborough (says an accomplished living critic), colourists often of an inexpressible loveliness, tenderness, and charm, were fumblers in their method as compared with Hogarth. Hogarth, in his best works, catches with a perfect subtlety the colour of rich or poor apparel, indoor furniture and outdoor litter, the satin, bows, jewels, ribbons of the bride, the fur coat and hose and waistcoat of the beau, lace, silk, velvet, broadcloth, spangles, and brocade, rich carpets, rich wall hangings, the look of pictures on the wall; or, on the other hand, the coarse appurtenances of the market place or the street crossing: he catches them, and their tone and relations in the indoor or outdoor atmosphere with a perfect subtlety and sense of natural harmony. And not only so, but without a school, and without a precedent (for he is no imitator of the Dutchmen) he has found a way of expressing what he sees with the clearest simplicity richness and directness" (Sidney Colvin in "Portfolio," iii. p. 152).

works should be advanced as models in this respect.[1] Indeed, it would not be difficult to find in them evidence both of haste and negligence. That they should tell their story clearly as to action and expression was, in short, all that he desired. But if, on the other hand, he is studied in his best work, say, in the *March to Finchley* or *Marriage A-la-Mode*, it will be found, not only that he rises easily to the occasion,—that he is thoroughly capable, expert and accurate,—but also that he exhibits an executive mastery of his subject which the exceptional character of his artistic education would scarcely lead one to anticipate. The wonderful figure of Viscount Squanderfield in the second picture of *Marriage A-la-Mode* is a case in point.

The same remarks apply to his engraving. His work in this way is so well known—so much better known even now than his paintings—that it sounds paradoxical to say that his efforts with the burin are less remarkable than his efforts with the brush. And yet this is in reality a natural consequence of his peculiar qualities. His unequivocal manner, his detestation of the indirect and the redundant, his very energy and veracity—all disqualified him from competing with the slow proficiency of the Grignions and Basires. Beauty and elegance of execution, he plainly gives us to understand, required far more patience than he was

[1] In some of his "Advertisements," he speaks of them expressly as "furniture,"—*i.e.*, as intended for decorative purposes rather than for the magnifying-glass of the collector.

disposed to exercise, and he regarded the mere making of fine lines "as a barren and unprofitable study." "The fact is," he declares, "that the passions may be more forcibly expressed by a strong bold stroke, than by the most delicate engraving. To expressing them as I felt them, I have paid the utmost attention, and as they were addressed to *hard hearts*, have rather preferred leaving them *hard*, and giving the effect, by a quick touch, to rendering them languid and feeble by fine strokes and soft engraving, which require more care and practice than can often be attained, except by a man of a very quiet turn of mind."[1] This is a transparent apology for what he knew to be the assailable side of his work, its haste and lack of finish, while at the same time it invites attention to what were undoubtedly its special merits—its unflagging spirit, its unvarying vigour, its straightforward intelligibility. And it must not be forgotten that the majority of his prints have one inalienable advantage,—they are autographs. Hogarth engraved by Hogarth must always claim precedence over Hogarth engraved by any one else.

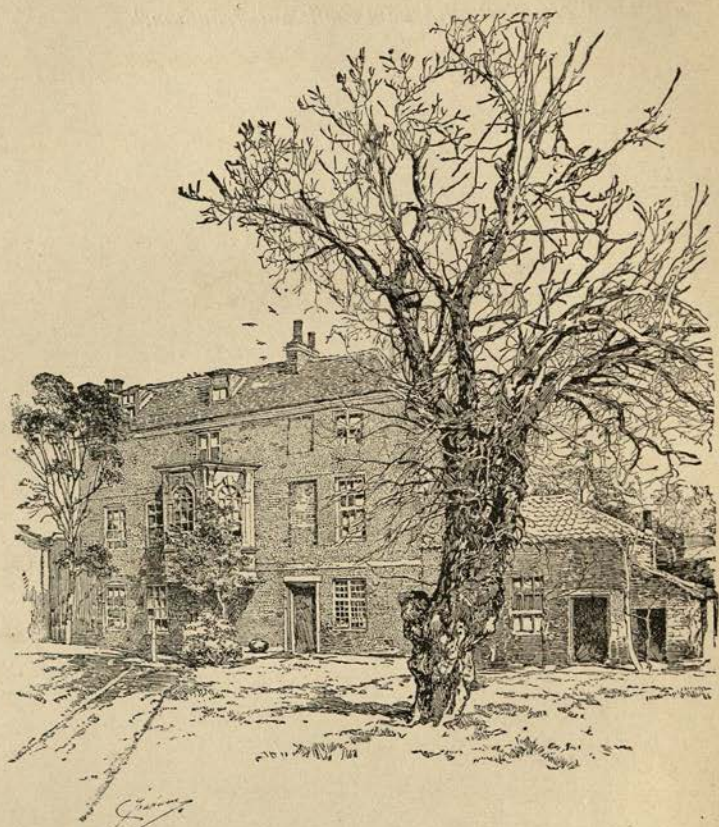
But it is neither by his achievements as an engraver, nor by his merits as a painter, that he retains his unique position among English artists. It is as a pictorial chronicler of life and manners, as a satirist and humourist upon canvas, that he makes his chief claim upon posterity. His skill in seizing upon the

[1] "Hogarth Illustrated," iii., 11, 355.

ridiculous and the fantastic was only equalled by his power of rendering the tragic and the terrible. And it was not only given to him to see unerringly and to select unfalteringly, but to this was added a rare and special faculty for narrative by action. Other artists have succeeded in single scenes of humorous *genre*, or in isolated effects of passion and horror; but none has combined both with such signal ability, and carried them from one canvas to another with such assured dexterity, as this dramatist of the brush. To take some social blot, some burning fashionable vice, and hold it up sternly to "hard hearts"; to imagine it vividly, and body it forth with all the resources of unshrinking realism; to tear away its conventional trappings; to probe it to the quick, and lay bare its secret shameful workings to their inevitable end; to play upon it with inexhaustible ingenuity; with the keenest and happiest humour; to decorate it with the utmost profuseness of fanciful accessory and suggestive detail; to be conscious at the gravest how the grotesque in life elbows the pathetic, and the strange grating laugh of Mephistopheles is heard through the sorriest story:—these were his gifts, and this was his vocation, a vocation in which he has never yet been rivalled. Let the reader recall for a moment—not indeed such halting competitors as Bunbury and Zoffany, Northcote and the "ingenious" Mr. Penny but—any names of note, which during the last fifty years have been hastily dignified by indulgent criticism with the epithet "Hogarthian," and then consider if

he honestly believes them to be in any way on a level with the painter of *Marriage A-la-Mode.* In his own line he stands supreme and unapproached :—

"*Nec viget quidquam simile aut secundum.*"



HOGARTH'S MULBERRY TREE.

Part II.

A Bibliography of Books, Pamphlets, etc. relating to Hogarth and his Works.

A Catalogue of Prints by, or after, Hogarth.

A Catalogue of Pictures by, or attributed to, Hogarth.

HOGARTH'S BOOK-PLATE.

PART II.

A BIBLIOGRAPHY OF BOOKS, PAMPHLETS, ETC.

RELATING TO HOGARTH AND HIS WORKS.

THREE *Poetical Epistles. To Mr. Hogarth, Mr. Dandridge, and Mr. Lambert, Masters in the Art of Painting.* Written by Mr. Mitchell. *Dabimus, capimusque vicissim.* London: Printed for John Watts, etc., 1731. Price Six Pence.

The epistle to Hogarth occupies pp. 1-5, and is dated "June 12th, 1730." A passage from it is quoted on p. 41. The following, from that to Dandridge, gives the names of Hogarth's artistic contemporaries:—

"Nor wou'd I, partial or audacious strive,
To shew what Artists most excel alive; . . .
How *Thornhill*, *Jervas*, *Richardson*, and *Kent*,
Lambert and *Hogarth*, *Zinks* [Zincke] and *Aikman* paint;
What Semblance in the *Vanderbanks* I see,
And wherein *Dall* [Dahl] and *Highmore* disagree;
How *Wooten*, *Harvey*, *Tilliman*, and *Wright*,
To one great End, in diff'rent Roads delight," etc.

The Progress of a Harlot. As she is described in Six Prints, by the Ingenious Mr. Hogarth. . . . Printed for E. Rayner, at the Pamphlet-Shop next the George Tavern, Charing Cross. [1732.] Price One Shilling.

Advertised in the *Daily Journal* as published April 21, 1732, before which date Hogarth's prints must consequently have appeared.

The Harlot's Progress: or, The Humours of Drury-lane. In Six Canto's. Being the Tale of the noted Moll Hackabout, in Hudibrastick Verse, containing her whole Life; which is a Key to the Six Prints already publish'd by Mr. Hogarth. London: Printed for B. Dickinson and others. [1732.] Price 1*s*.

8vo. "M. Hackabout" is Hogarth's name for his heroine (See Plate I., Plate III., and the coffin-lid in Plate VI.). There was a real Kate Hackabout whose brother was hanged at Tyburn in April, 1730. This poem appeared very soon after the preceding pamphlet, *i.e.*, in April, 1732. A second edition, enlarged, and with "an Epistle to the Ingenious Mr. *Hogarth*," followed early in May (*Daily Post*, May 4, 1732). To the fourth edition, also issued in May, illustrations in "Chiaro Obscuro" were added, raising the price to two shillings (*Daily Journal*, May 11, 1732).

The Progress of a Rake. . . . To which is prefixed, by way of Introduction, a Poem, call'd, The Rakes Night. London: Printed for N. Cox, Book-seller under the Middle-Piazza, "near Mr. Hogarth's, Covent Garden;" and others. [1732.]

Advertised in the *Daily Journal* as published May 5, 1732.

The Progress of a Rake: or, The Templar's Exit. In Ten Cantos, in Hudibrastick Verse. . . . . By the Author of *The Harlot's Progress.* [With a "Curious Frontispiece."] 'London: Printed for B. Dickinson and others, 1732.

8vo. Title; Text, 3-61. Advertised in the *Daily Journal* as published May 11, 1732. Neither this pamphlet nor its predecessor has anything to do with Hogarth's *Rake's Progress* of three years later; but both owe their origin to the popularity of his *Harlot's Progress.*

The Jew Decoy'd: or, The Progress of a Harlot, a New Ballad Opera of Three Acts. With a curious Frontispiece. London: Printed for E. Nutt, price 1*s.* [1733.]

"This piece was never performed"—says the *Biographia Dramatica.* It was published in February, 1733. There is a copy at the British Museum dated 1735 (Title; *Dramatis Personæ*; pp. 3-48).

The Harlot's Progress: or, The Ridotto Al' Fresco. [By Theophilus Cibber.] 1733.

4to. This, which is advertised as "a New Grotesque Pantomime Entertainment," was acted in April 1733 at Drury Lane. Although to be obtained at the Theatre in book-form, copies are extremely rare, and one which was sold at Isaac Reed's sale in 1807 (N°. 7758) fetched £8,—the purchaser being M^r. Kemble.

The Lure of Venus; or, a Harlot's Progress. An Heroi-comical Poem. In Six Canto's. By Mr. Joseph Gay [Cap^t. John Durant Breval]. London: Sold by J. Wilford behind the Chapter-House, near St. Pauls. Price 1*s.* 6*d.* [1733.]

8vo. Title; pp. i-iii, 1-56. "Illustrated with Six Prints,

neatly engraved from Mr. Hogarth's Designs." The Preface is dated "S^t. James's *Nov.* 30, 1732." Breval, the "empty Joseph" of Dunciad, ii. 128, was the author of *The Hoop Petticoat*, 1716, *The Art of Dress*, 1717, *The Confederates*, a Farce, 1717 (which earned him the notice of Pope), and various other works. He died at Paris in 1738. This poem was published in May (*Daily Journal*, May 1, 1733). There is a Dublin reprint dated 1739 in the British Museum.

The Rake's Progress; or, The Humours of Drury-Lane. A Poem. In Eight Canto's. In Hudibrastick Verse. Being the Ramble of a Modern Oxonian; which is a Compleat Key to the Eight Prints lately published by the Celebrated Mr. Hogarth . . . . London, Printed for J. Chettwood, etc. (Price 1*s.*) 1735.

Title; pp. 1-54. Published in July, 1735. Of late years this has been reprinted in a limited edition, but not on account of its literary merits or its moral tone.

An Explanation of the Eight Prints of The Rake's Progress. . . . Copied from the Originals of Mr. William Hogarth, according to Act of Parliament, by Thomas Bakewell, Printseller, next Johnson's Court in Fleet-Street, London, August 1735 . . .

A double-column sheet or broadside which, as Hogarth allowed Bakewell to sell copies of the prints, may be looked upon as an authorized commentary. It says that the girl and her mother in Pl. I are the Rake's "bedmaker and her daughter" who have followed him from Oxford; and it adds that they reappear in the background of Pl. V.

Marriage A-la-Mode: an Humorous Tale, in Six Canto's, in Hudibrastic Verse; being an Ex-

planation of the Six Prints lately published by the Ingenious Mr. Hogarth. London: Printed for *Weaver Bickerton,* in *Temple-Exchange* Passage, in *Fleet-Street.* 1746. (Price One Shilling.)

Title and "Preface," i-iv; Text, 1-59. Published in February, 1746.

*Lettres de Monsieur * * à un de ses Amis à Paris, pour lui expliquer les Estampes de Monsieur Hogarth.* [By Jean Rouquet.] Imprimé à Londres: et se vend chez R. Dodsley, dans Pall-Mall; & chez M. Cooper, dans Paternoster-Row. MDCCXLVI. (Le prix est de douze sols.)

Title; pp. 1-44. 8vo. Describes the two *Progresses* and *Marriage A-la-Mode,* and refers to nine other plates. "This pamphlet (says Steevens) was designed, and continues to be employed, as a constant companion to all such sets of his [Hogarth's] prints as go abroad" (*Biographical Anecdotes,* 1782, p. 93). He says, moreover, that "it was certainly suggested by *Hogarth,* and drawn up at his immediate request" (p. 92). Published in April, 1746. It is reprinted in Tome 3 of the *Bibliothèque Choisie et Amusante,* Amsterdam, 1748, pp. 371-400.

Description du Tableau de M. Hogarth, qui represente la Marche des Gardes à leur rendez-vous de Finchley, dans leur Route en Ecosse. [By Jean Rouquet. 1746?]

Pp. 1-7. 8vo. At the head of the description is:—"*Cette Lettre de Mr. Rouquet, connu par ses Ouvrages d'Email, à été écrite à un de ses amis à Paris, pour l'amusement & peut-être par les ordres d'une personne trés-distinguée* [Marshal Belleisle?], *qui se trouvoit à Londres lorsqu'il commença*

d'écrire celles qui ont déja paru sur les autres Ouvrages de Mr. Hogarth." "The letter descriptive of the *March to Finchley* (says Steevens) was particularly meant for the instruction of Marshal *Belleisle*" (*Biographical Anecdotes*, etc. 1782, p. 93). It was written, as appears from the opening lines, before the picture had been engraved. Steevens also says (p. 94) that Hogarth, "in compliance with the repeated solicitations of his customers," had determined to have Rouquet's work translated and enlarged by additional descriptions.

The Effects of Industry and Idleness, illustrated in the Life, Adventures, and various Fortunes of Two Fellow 'Prentices of the City of London, etc. Printed by Charles Corbett, at Addison's Head in Fleet-street. [1748.] Price 1*s*.

8vo. It is further described as "being an Explanation of the Moral of Twelve celebrated Prints lately published, and designed by the ingenious Mr. Hogarth." It was published in March, 1748. Several little books were prompted by this series, among which may be mentioned Murray's "Two City Apprentices," 1846, which contains some useful notes. A pantomime was also based upon it.

A Dissertation on Mr. Hogarth's Six Prints lately publish'd, viz. Gin-Lane, Beer-Street, and the Four Stages of Cruelty. . . . Humbly inscrib'd to the Right Honourable Francis Cokayne, Esq.; Lord Mayor of the City of London, etc. London, Printed for B. Dickinson, on *Ludgate-Hill*, 1751. Price One Shilling.

Title; pp. 3-59. 8vo. Portrait of Hogarth from "Calais Gate." Contains little information respecting the prints named in the title, but much upon Gin Drinking.

Low-Life: or, One Half of the World, knows not how

the Other Half lives. Being a Critical Account of what is transacted by People of almost all Religions, Nations, and Circumstances, in the Twenty-four Hours between Saturday-Night and Monday-Morning, in a true Description of a Sunday, as it is usually spent within the Bills of Mortality. Calculated for the Tenth of June. With an Address to the ingenious Mr. Hogarth. —Let Fancy guess the rest. Buckingham. London: Printed for the Author; and sold by T. Legg, at the *Parrot* and *Crown* in *Green-Arbour-Court* in the *Little-Old-Baily*, etc. N.D. [Price One Shilling.]

Title; "To Mr. Hogarth," pp. iii-viii.; Text, 1-52. 8vo. From a reference to *Calais Gate* in the "Address," it must have been written subsequent to March, 1749. It was published in May, 1752. The author thus admits his obligations to the painter:—"I say, that this Essay owes its Existence partly to Your Works. And who will not believe me, when I direct them to those four Pieces of Yours, called *Morning, Noon, Evening,* and *Night?* where are many Things made visible to the Eye in the most elegant Colours, which are here only recorded." To the third edition of 1764 is added a frontispiece representing "St. Monday." The book, which is full of minute eighteenth-century details, was highly valued both by Thackeray and Dickens, and suggested his "Twice Round the Clock" to Mr. G. A. Sala.

The Analysis of Beauty. Written with a view of fixing the fluctuating Ideas of Taste. By William Hogarth. [Motto from Milton, and Pyramidal Design subscribed "Variety."] London: Printed by J. Reeves for the Author, and sold

by him at his House in Leicester-Fields. MDCCLIII.

Title; "Preface," pp. iii-xxii.; "Contents" and "Errata;" "Introduction," 1-12; Text, 13-153; "Prints Publish'd," etc. and "Figures referr'd to in the Book." 4to. There are "two explanatory prints." The book was published in December, 1753. It is reprinted in Cook's *Anecdotes*, and also by Clerk and Nichols. There is besides an undated issue by Bagster, with which is printed Grose's *Rules for Drawing Caricaturas*, etc. A German translation by Christlob Mylius, made in this country "under the author's inspection," was published at London, Hanover, Berlin and Potsdam in 1754; an Italian translation at Leghorn, 1761; and a French translation by Talleyrand's librarian, H. Jansen, at Paris, An xiii. (1805).

A Poetical Description of Mr. Hogarth's Election Prints: in Four Cantos. Written under Mr. Hogarth's Sanction and Inspection. Things unattempted yet in Prose or Rhime. Milton. London: Printed for T. Caslon, opposite Stationers-Hall: And sold by J. Smith, at Hogarth's Head, in Cheapside, etc. 1759.

Title; Advertisement; and pp. 1-30. 4to. It was published in March, 1759. The Advertisement, which is signed "John Smith," and dated "Cheapside, March 1, 1759," professes to quote *verbatim* Hogarth's opinion—"That the Thoughts intirely coincide with his own; that there is a well-adapted Vein of Humour preserved through the Whole; and that, though some of his Works have been formerly explained by other Hands, yet none ever gave him so much Satisfaction as the present Performance."

The Roast Beef of Old England. A Cantata. Taken from a celebrated Print of the Ingenious Mr. Hogarth ... As it is Performed at the Theatre

in the Hay-Market. The Words by a Man of Taste, and set to Musick by Signior Carbonado. The Second Edition. . . . London: Printed for R. Withy, etc. MDCCCLIX. (Price Six-Pence.)

Title; pp. 3-8, and title again at end. The "Man of Taste" was Theodosius Forrest (see p. 128).

The North Briton. Numb. xvii. Saturday, September the 25th, 1762. [By John Wilkes.] Printed for G. Kearsly, in Ludgate Street.

Pp. 97-102. The motto is from Pope [Sat. i. 85-6]:—

> "Its proper pow'r to hurt, each creature feels,
> Bulls aim their horns, and Asses lift their heels."

In the Steevens collection at Felbrigge Park, Norfolk, is a reprint of this dated "May the 21st, 1763" (*i.e.* five days after the issue of Wilkes's portrait), which has, in addition to the motto, a rude wood-engraving of the artist with the words "William Hogarth, Engraver, Cut in Wood from the Life." The greater part of the paper is printed at pp. 72-78 n. of the *Biographical Anecdotes*, 1782.

An Epistle to William Hogarth. By C. Churchill. *Ut Pictura, Poesis. Hor.* London: Printed for the Author, and sold by J. Coote, at the King's Arms in Pater-Noster-Row. MDCCLXIII.

Half-title; title; pp. 1-31. 4to. It was published on Saturday, July 2, 1763—a second edition following on the 7th.

Hogarth Moralized. Being a complete Edition of Hogarth's Works. Containing near Fourscore Copper-Plates, most elegantly engraved. With an Explanation, pointing out the many Beauties

that may have hitherto escaped Notice; and a Comment on their Moral Tendency. Calculated to improve the Minds of Youth, and, convey Instruction, under the Mask of Entertainment. Now First published, with the Approbation of Jane Hogarth, Widow of the late Mr. Hogarth. [With 78 plates.] London: Sold by S. Hooper, the East Corner of the New Church in the Strand; and, Mrs. Hogarth, at her House in Leicester-Fields. MDCCLXVIII.

Engraved Title,—*The Works of Mr. Hogarth Moralized, London.* Second title as above; "Dedication" and "Advertisement"; "Preface," pp. i-viii; Text, pp. 1-212; "Index," i-v. 8vo. It was originally published in 14 numbers or parts. There were subsequent editions in 1821, fol.; 1831, 8vo; and 1833, 4to, 2 vols. with "Anecdotes . . . by J. Hogarth and J. Nichols." The best modern issue is John Major's "revised, corrected, and somewhat enlarged" edition of 1841, to which there is an introductory Essay. "The history of the work," says Steevens, "is as follows: The Rev. *John Trusler* engaged with some engravers in this design, after *Hogarth's* death, when they could carry it into execution with impunity. Mrs. *Hogarth*, finding her property would be much affected by it, was glad to accept an offer they made her, of entering into partnership with them; and they were very glad to receive her, knowing her name would give credit to the publication, and that she could certainly supply many anecdotes to explain the plates. Such as are found in the work are probably all hers" (*Biographical Anecdotes*, etc., 1781, p. 62, n). Mrs. Hogarth's own Advertisement of the first Number in the *London Chronicle* for August, 16-19, 1766, says that she has "engaged a Gentleman to explain each Print, and moralize on it in such a Manner as to make them instructive as well as entertaining." The first Number contained *The*

Harlot's Progress; the second, which followed in September,—*The Rake's Progress.* After this the parts continued to appear until the volume was completed in July, 1768. Dent and Corbould were the engravers of the plates.

Les Satyres de Guillaume Hogarth, Œuvre moral et Comique en LXIX [LXXIX] *Sujets. Ridiculum Acri.* A Londres, chez Robert Sayer, Marchand° de Cartes et d'Estampes dans Fleet-Street, No. 53. MDCCLXVIII.

Title (French); "Index" of two pages, with brief descriptions in English. *Folio.* Some of the copies are stated to be published with "y^e^ consent of Mrs. Hogarth."

An Essay upon Prints, etc. [By the Rev. W. Gilpin.] Second Edition. London: Printed by G. Scott, for J. Robson, etc. MDCCLXVIII.

8vo. Pp. 164-173 relate to Hogarth generally; pp. 212-229 describe the *Rake's Progress.*

Die Werke des Hrn Willm Hogarth in Kupferstichen Moralisch und Satyrisch erlautert. Hamburg, 1769.

Sm. 4to. With Twenty copperplate engravings.

Anecdotes of Painting in England . . . By Mr. Horace Walpole . . . Volume the fourth and last. Strawberry Hill: Printed by Thomas Kirgate, MDCCLXXI.

4to. Pp. 68-89 relate to Hogarth, of whose works Walpole had an extensive collection. There is also an Appendix of one leaf, "Prints by or after Hogarth discovered since the Catalogue was finished." The volume had been in type as far back as 1770, but was not published until

October, 1780. "I have left with Lord Harcourt for you my new old last volume of 'Painters' (*Walpole to Mason*, 13 Oct. 1780)." The ostensible reason for the deferred issue is stated in the "Advertisement." "The publication (it says), though a debt to the purchasers of the preceding volumes, was delayed from motives of tenderness." The author was "unwilling to utter even gentle censures, which might wound the affections, or offend the prejudices of those related to the persons whom truth forbad him to commend beyond their merits." If these were the real motives, they were not effectual, for Mrs. Hogarth, who is said to have been her husband's model for *Sigismunda*, was justly incensed at the coarse contempt which Walpole lavished upon that work (see *ante*, p. 162 n.) "It is whispered," says a note by George Steevens in the *Biographical Anecdotes* of 1781, pp. 43-4, ("we know not with how much truth) that Mrs. *H.* was hurt by this description of the picture, and that she returned no thanks for the volume that contains it, when it was sent to her as a present by its author." Walpole confirms the fact of her displeasure in a letter to Cole of 16 June, 1781. "She was not pleased with my account of her husband." It is difficult to imagine how she could have been pleased, or how he reconciled his account of *Sigismunda* with his professions of consideration for the representatives of those criticised. In the second edition of vol. iv. (8vo. 1782), Walpole refers to Nichols's *Anecdotes*, and says he has made use of them to correct and extend his own account.

Biographical Anecdotes of William Hogarth; and a Catalogue of his Works chronologically arranged; with[1] *occasional Remarks.* London, Printed by and for J. Nichols. MDCCLXXXI.

——— *The Second Edition, enlarged and corrected.* London: Printed by and for J. Nichols.

[1] This is "and" in eds. 2 and 3.

MDCCLXXXII. With second engraved Title—*Biographical Anecdotes of William Hogarth*, and knife, fork, and plate vignette—"Published as the Act directs, August 1st, 1872."

Biographical Anecdotes of William Hogarth; and a Catalogue of his Works chronologically arranged; with occasional Remarks. The Third Edition, enlarged and corrected. London: Printed by and for J. Nichols, in Red-Lion-Passage, Fleet-Street. MDCCLXXXV. With second engraved Title (as in second edition)—"Published as the Act directs, Nov^{r}. 10th, 1785."

First Edition: Title; pp. 3-157. Second Edition: Titles; pp. iii-v; 1-474. Third Edition: Titles; pp. iii-xx; 1-529. These Anecdotes, according to the "Memorandum" prefixed to the third edition, dated "Nov. 10, 1785," grew out of "a note of about a page's length" which the writer, John Nichols, the bookseller and printer of Red-Lion-Passage, Fleet-Street, allotted to Hogarth in his Memoir of Bowyer. The fourth volume of Walpole's *Anecdotes of Painting*, 1780, gave such an impetus to the collection of Hogarth's works, that this brief account was speedily expanded into a pamphlet, afterwards enlarged as above in the editions that followed. Nichols's chief collaborator was George Steevens, the Critic. The first edition was at once translated into German in 1783 by "the ingenious Mr. Crayen of *Leipzig*." Prefixed to this translation was a head of the artist copied by Edner from his portrait when painting the Comic Muse.

An Explanation of Several of Mr. Hogarth's Prints. [Mottoes from Garrick, Churchill, Walpole and Smart's *Hilliad*.] London: Printed for the

Author [Mr. Felton]; and sold by J. Walter, Charing-Cross. MDCCLXXXV.

Title; "Preface," pp. iii-iv; "Contents," v-vi; Text, 1-117; "Errata." 8vo. Mr. Felton, according to Nichols's *Genuine Works*, iii. (1817), p. 317, was the "Author of 'Imperfect Hints towards a new Edition of Shakespeare,' and of some elegant 'Testimonies to the Genius and Memory of Sir Joshua Reynolds.'" His Preface explains his book to be simply an "addition, or supplement" to Walpole, Nichols, Gilpin and Trusler. It "points out some minutiæ," and deals only with the "most considerable of Mr. *Hogarth's* prints"—i.e. the two Progresses, a Midnight Modern Conversation, the Sleeping Congregation, the Distrest Poet, the Four Times of the Day, the Strolling Actresses, the Enraged Musician, Marriage A-la-Mode, a Stage Coach, Industry and Idleness, the March to Finchley, Beer Street and Gin Lane, the Stages of Cruelty, the Election series, the Cockpit and Southwark Fair. The "Appendix" (pp. 92-117) contains a collection of valuable extracts from contemporary sources bearing upon Hogarth and his work.

Rules for Drawing Caricaturas: with an Essay on Comic Painting. [By Francis Grose, Esq., F.A.S.]. London: Printed by A. Grant, Wardour-Street, for S. Hooper, No. 212, High-Holborn, MDCCLXXXVIII.

Title; pp. 3-38. 8vo. With four plates.

Ut Pictura Poesis! or, the Enraged Musician. A Musical Entertainment. Founded on Hogarth. Performed at the Theatre Royal in the Haymarket. Written by George Colman. Composed by D^r^. Arnold. London: Printed by T. Cadell, in the Strand. MDCCLXXXIX.

8vo. Title; "Characters"; Text, pp. 5-17. The copy in the British Museum has a MS. Prologue.

A Catalogue of the Pictures and Prints; the Property of the late Mrs. Hogarth, Dec^d. Amongst which is the Sigismunda, several Portraits, Sketches and Prints by Hogarth, framed and glazed, choice ancient Impressions; the Bust of Hogarth, by Roubilliac [sic.]; Twelve Plates, painted at Delft, by Sir James Thornill [sic.]; and other Matters. Which will be sold by Auction, by Mr. Greenwood, by Order of the Executrix, (on the Premises) The Golden Head, Leicester-Square, on Saturday the 24th of April, 1790, *at Twelve o'Clock.* . . . Printed by H. Reynell, No. 21, Piccadilly.

The Executrix was Mary Lewis (see p. 181). *Sigismunda* was bought by Alderman Boydell for £58 16*s.*; Roubiliac's bust, £7 7*s.*; cast of Trump and of Hogarth's hand, £2 16*s.*; the *Shrimp Girl*, £4. 10*s.*; Hogarth's six servants, £5 15*s.* 6*d.*; his sisters, £2. The entire sale realised £255 10*s.* The copy of the Catalogue in the British Museum belonged to George Steevens.

William Hogarth. Original Works, mostly engraved by Himself. London: Boydell, 1790.

Atlas folio. 108 plates, 2 portraits.

Hogarth Illustrated. By John Ireland. [In Two Volumes]. Pub. June 1, 1791, by J. & J. Boydell, Cheapside, & at the Shakespeare Gallery, Pall Mall.

Vol. i. Engraved Title, with vignette portrait of Hogarth, engraved by J. Barlow; "Introduction;" "Errata," "Index to the Plates;" "Anecdotes," i-cxxii; Text, 1-311. 8vo.

Vol. ii. Engraved Title, with vignette "Nature;" Index

to the Plates; Text, 311-607 and List of Hogarth's works sold by Boydell. 8vo. A second edition, "corrected," was published in August, 1793. To this was added a supplement of 8 pp., containing a description of *Marriage A-la-Mode* found among the papers of Mr. Lane of Hillingdon, and translated from Rouquet. The majority of the plates in these volumes are from Trusler (*Genuine Works*, i. 453).

A Supplement to Hogarth Illustrated; compiled from his Original Manuscripts, in the Possession of John Ireland, etc. [Motto from Walpole.] London: Published, March, 1798, for the Author, No. 3, Poets' Corner, and others.

Engraved Title as in Vols. i. and ii., with vignette of the Serpentine Candlestick; second title as above; "Advertisement," pp. iii-viii; "Introduction," ix-xxi; "Index to the Prints," xxii-xxiii; "Contents;" "Anecdotes," 1-227; "Description of the Prints, etc.," 229-330; "Appendix," 331-377; "Index to the Variations, etc." 8vo. Ireland's "proposals" for this volume are dated July 7th, 1796. There were further editions of *Hogarth Illustrated* in 1806 and 1812.

Graphic Illustrations of Hogarth, from Pictures, Drawings, and Scarce Prints[1] *in the Possession of Samuel Ireland, Author of this work,* etc. [In Two Volumes.] London: Published by R. Faulder, New Bond Street; and others. MDCCXCIV-IX.

Vol. i. (1794). Half-Title; Title; "Preface," pp. v-xii; "Prints," etc. xiii-xvi; Text, 1-183. Vol. ii. (1799). Half-Title; Title; "Preface" (dated May), pp. v-xi; "Prints," etc. xiii-xix. Text, 1-150. 8vo.

[1] In vol. ii. it is "from Pictures and Drawings" only.

G. C. Lichtenberg's ausführliche Erklärung der Hogarthischen Kupferstiche, mit verkleinerten aber vollständigen Copien derselben von E. Riepenhausen. [Fourteen vols.] Göttingen im Verlag von Joh. Christ. Dieterich. 1794-1834 (?)

8vo. Lichtenberg visited England in 1770, and again in 1774 when he stayed for four years. He died 24th February, 1799. The "Introduction" to the fifth volume is dated after his death; and thenceforward the commentary is derived mainly from the English authorities. A thirteenth part (preface dated October, 1832) was added by J. P. Lyser; a fourteenth (preface dated December, 1834), by Dr. le Petit and Karl Gutzkow. A "*Neue verbesserte Ausgabe*" (including parts 13 and 14) was issued in 1850-4. The completion of Lichtenberg was also undertaken separately *circa* 1839-40 by Dr. Franz Kottenkamp, a third edition of whose work appeared at Stuttgard in 1873. Lichtenberg's descriptions of Plate I. of the *Harlot's Progress*, and Plates I., II. and III. of the *Rake's Progress* were translated in the *London Magazine* for September and October, 1820, pp. 277-284, and pp. 388-402. A French translation by M. M. Lamy appeared at Gottingen in 1797. See also *infra*, "Lichtenberg and Hogarth."

Hogarth Restored. The whole works of the Celebrated William Hogarth, as originally published, with a Supplement, consisting of such of his Prints as were not published in a collected Form. Now re-engraved by Thomas Cook. Accompanied with Anedotes of Mr. Hogarth, and explanatory Descriptions of his Designs. London: 1801-3.

Atlas *folio*. The "Anecdotes," first issued in 1803, in royal 8vo. are frequently found apart from the plates. The 4to. issue of 1811 has a rude woodcut portrait of the painter. There is also an 8vo. edition of 1813.

The Genuine Works of William Hogarth; illustrated with Biographical Anecdotes, a Chronological Catalogue, and Commentary. By John Nichols, F.A.S. Edinb. & Perth; and the late George Steevens, Esq., F.R.S. and F.S.A. In Two Volumes. London: Printed for Longman, Hurst, Rees, and Orme, Paternoster Row. 1808-1810.

Vol. i. Title; "Preface," pp. iii-vii; Text, 1-524. Vol. ii. Title; "Advertisement" and "List of Plates," pp. iii-viii; 1-444, and Index. There are 160 plates, engraved by T. Cook from the original pictures or proof impressions. In this edition the contributions of Steevens, who died in 1800, "are in general pointed out." Another coadjutor, "in the theatrical part more particularly," was Isaac Reed.

The Genuine Works of William Hogarth; with Biographical Anecdotes. By John Nichols, F.S.A. Lond. Edinb. and Perth; and the late George Steevens, Esq., F.R.S. and F.S.A. In Three Volumes. Volume III. Containing *Clavis Hogarthiana*, and other Illustrative Essays: with fifty additional Plates. London: Printed by and for Nichols, Son, and Bentley, etc. 1817.

Title; "Advertisement," "Contents," "Plates," etc. pp. iii-xxxii; Text and Index, 1-358. Reprints *inter alia* the *Prose Tour* (see p. 35) with Livesay's Etchings. There are also many "Additions and Corrections" to vols. i. and ii.

The Works of William Hogarth, (including the 'Analysis of Beauty,') elucidated by Descriptions, Critical, Moral, and Historical; (founded on the most approved Authorities.) To which is pre-

fixed some Account of his Life. By Thomas Clerk. In Two Volumes [each having an engraved title page,—"The Works of Wm. Hogarth," and vignette]. London. Printed for R. Scholey, 46, Paternoster Row. 1810.

Volume I.: Title; "Preface," pp. iii-v; "Contents"; "Some Account of William Hogarth" 1-32; Text, 33-203. Volume II.: "Contents"; Text, 1-96; *Analysis of Beauty* unpaged. 8vo. The editor is said to have been T. H. Horne. Another edition followed in 1812.

On the Genius and Character of Hogarth; with some Remarks on a Passage in the Writings of the late Mr. Barry. By "L" [i.e. Charles Lamb]. Article in No. iii. of *The Reflector.*

Pp. 61-77 of vol. ii. (1811). 8vo. "I contend," says Lamb in this famous paper, speaking of Hogarth's subjects, "that there is in most of them that sprinkling of the better nature, which, like holy-water, chases away and disperses the contagion of the bad. They have this in them besides, that they bring us acquainted with the every-day human face, —they give us skill to detect those gradations of sense and virtue (which escape the careless or fastidious observer) in the countenances of the world about us; and prevent that disgust at common life, that *tædium quotidianarum formarum*, which an unrestricted passion for ideal forms and beauties is in danger of producing. In this, as in many other things, they are analogous to the best novels of Smollett and Fielding" (p. 77).

A Descriptive Catalogue of the Works of Hogarth, placed in the Gallery of the British Institution for Exhibition . . . . By Mr. Young, Keeper of the British Gallery. London: Printed by William Bulmer, and Co., Cleveland Row, St. James's. 1814.

Title; pp. 3-30. 4to.

On Hogarth's Marriage A-la-Mode. On Hogarth. Two articles in the *Examiner*, No. 336, June 5, and No. 338, June 19, 1814. By "W. H." [i.e. William Hazlitt].

Pp. 366-7 and pp. 398-9 of the volume for 1814. 4to. These papers were reprinted in the *Round Table;* and also as No. vii. of Hazlitt's *Lectures on the English Comic Writers*, 3rd edn., 1841, pp. 274-311. Quotations from them already appear in the foregoing "Memoir"; but the following may be added here:—"Everything in his [Hogarth's] Pictures has life and motion in it. Not only does the business of the scene never stand still, but every feature and muscle is put into full play; the exact feeling of the moment is brought out, and carried to its utmost height, and then instantly seized and stamped on the canvass for ever . . . . Besides the excellence of each individual face, the reflection of the expression from face to face, the contrast and struggle of particular motives and feelings in the different actors in the scene, as of anger, contempt, laughter, compassion, are conveyed in the happiest and most lively manner." (P. 398.)

Illustrations of Hogarth: i.e. *Hogarth Illustrated from Passages in Authors he never read, and could not understand.* [By the Rev. E. Ferrers.] London: Printed by and for Nichols, Son, and Bentley, Red Lion Passage, Fleet Street. 1816.

Title; "Introduction," pp. 3-8; "Postscript" [dated Nov. 13, 1815], 9-10; Text, 11-55. Frontispiece-Portrait of Hogarth after drawing by Worlidge (see p. 185 n.). 8vo. A second edition, "enlarged and corrected," with the additional title of *Clavis Hogarthiana*, was issued in 1817. The book was also reprinted in Vol. iii. of Nichols's *Genuine Works*, 1817.

The Works of William Hogarth, from the Original

Plates restored by James Heath, Esq., R.A.; with the Addition of many Subjects not before collected: to which are prefixed, a Biographical Essay on the Genius and Productions of Hogarth, and Explanations of the Subjects of the Plates, by John Nichols, Esq., F.S.A. London: Printed for Baldwin, Cradock, and Joy, Paternoster Row, by J. Nichols and Son, Parliament Street. 1822.

Title; "Biographical Essay" and "Contents," pp. iii-xi; "Explanation of Plates," 1-52. Atlas *folio*. There is a portrait of Hogarth for frontispiece, and 119 pages of plates, the original coppers of which in 1822 were in possession of Messrs. Baldwin and Cradock.

Nollekens and his Times: comprehending a Life of that celebrated Sculptor; and Memoirs of several contemporary Artists, from the Time of Roubiliac, Hogarth, and Reynolds, to that of Fuseli, Flaxman, and Blake. By John Thomas Smith, Keeper of the Prints and Drawings in the British Museum. In Two Volumes. London: Henry Colburn, New Burlington Street, 1828.

8vo. There are anecdotes of Hogarth at pp. 46-8; 94; 193-4, and 266-8 of vol. i; in vol. ii, pp. 224-5 and 340-5 are devoted to him.

Garrick in the Green Room! a Biographical and Critical Analysis of a Picture, painted by William Hogarth, and engraved by William Ward. By George Daniel. [Motto from the *Modern Dunciad.*] London: James Webb Southgate, 22, Fleet Street. 1829.

Title; pp. 3-33. 4to.

The Lives of the Most Eminent British Painters, etc. By Allan Cunningham. London [In Six Volumes]. 1829-1833.

Pp. 54-186 of vol. i (1829) relate to Hogarth. Cunningham's *Lives* were edited in 1879-80 by the late Mrs. Charles Heaton. Hogarth occupies pp. 44-151 of vol. i.

Hogarth, Bewick and Green. [By Hartley Coleridge.] Article in *Blackwood's Magazine*, No. 186, October, 1831.

Pp. 655-668 of vol. xxx. The paper is No. III. in a series entitled "Ignoramus on the Fine Arts," and the Green is William Green the landscape-painter of the lakes. The pages on Hogarth are sympathetic but desultory. Of his name the writer says—"An early print inscribed William Hogart, and a couplet in Swift's Legion Club,

> How I want thee, humorous Hogart,
> Thou, I hear, a pleasant rogue art,

are brought to prove that the final H was an unwarrantable innovation. Now, it so happens that the name is common in the north at this day [1831], and is always spelt Hogarth, but pronounced Hogart. Any one passing by the shop of Mr. Hogarth of Keswick, druggist, and sub-distributor of stamps, may resolve his doubts on this important subject (p. 667)." See also same paper in Hartley Coleridge's *Essays and Marginalia*, 1851, i. 250-86. In vol. ii (pp. 201-42), are some characteristic notes on Allan Cunningham's "Life of Hogarth."

Anecdotes of William Hogarth, written by Himself: with Essays on his Life and Genius, and Criticisms on his Works, selected from Walpole, Gilpin, J. Ireland, Lamb, Phillips, and others. To which are added a Catalogue of his Prints; Account of their Variations, and principal copies;

Lists of Paintings, Drawings, etc. [With 48 plates.] London: J. B. Nichols and Son, 25 Parliament Street. 1833.

Title, "Preface," "Contents" and "List of Plates," iii to xii; Text, 1-416. 8vo. John Bowyer Nichols, who compiled the volume, was the son of John Nichols, the antiquary, the collaborator of George Steevens. It was printed in the same manner as John Major's Trusler, 1831, which it was intended to supplement.

Hogarth and his Works. Articles in the *Penny Magazine* for 1834 and 1835.

Pp. 121-8, 209-16, 249-56, 287-8, 329-30, 377-84, 401-2, and 481-2 of Vol. iii; and pp. 12-13, 29-30, 81-88, 113-14, 145-6, 172-5, 193-5, and 209-216 of vol. iv. There are numerous illustrations drawn on the wood after Hogarth by F. W. Fairholt and engraved by John Jackson. In the concluding paper, it was stated that the series would be republished "with about half as many more additional cuts, and the text enlarged." They were abridged and rearranged for vol. xii. of the *Cabinet Portrait Gallery of British Worthies,* 1847.

Lichtenberg and Hogarth. Article in the *Foreign Quarterly Review,* No. xxxii (1836).

Pp. 279-303 of vol. xvi. 8vo. "His [Lichtenberg's] 'descriptions'" says the writer, "may in fact be considered his *chef-d'œuvre* among his humorous writings; it cannot, however, be said that he adheres very strictly to the duties of a commentator, since he not unfrequently allows himself to be carried away by his sportiveness much farther than is necessary, and is moreover apt to put a different construction upon many things, from what Hogarth himself appears to have intended. Often does it happen, again, that he makes what is subordinate in the subject principal in his description of it. . . ." (p. 290). Neither of these criticisms can be gainsaid.

Patronage of British Art, an Historical Sketch: . . . illustrated with Notes, Historical, Biographical, and Explanatory. By John Pye, Landscape-Engraver, etc. [Motto from Barry.] London: Longman, Brown, Green, and Longmans, Paternoster Row. 1845.

8vo. Contains many valuable particulars respecting Hogarth and his contemporaries. At p. 89 is a beautiful little wood-cut, engraved by John Thompson, of the blue and white dragon-china punch-bowl used by the painter and his friends when they held their annual dinners at the Foundling Hospital (See chapter iv).

Memoranda; or, Chronicles of the Foundling Hospital, including Memoirs of Captain Coram, etc., etc. By John Brownlow. London: Sampson Low, Lamb's Conduit Street. 1847.

Large 8vo. Title; "Contents," pp. iii-iv; text, pp. 1-231. The book contains plates of Hogarth's head-piece to a Power of Attorney (1739), of the Arms of the Hospital, supposed to have been designed by him, and an autograph receipt for the maintenance at Chiswick of two of the Foundlings during 1761-2 (see chapter iv). It also includes portraits of Coram by Hogarth (p. 76 of this book) and B. Nebot, autographs of Coram and Wilkes, and various particulars respecting the painters and other notabilities connected with the Institution.

England under the House of Hanover, etc. By Thomas Wright. With numerous Illustrations, executed by F. W. Fairholt, F.S.A. In Two Volumes. London: Bentley, 1848.

Vol. i., which extends to the beginning of the reign of George III., contains much information respecting Hogarth. A revised edition, under the new title of *Caricature History of the Georges,* was issued in 1868.

The Tomb of William Hogarth. By Mrs. S. C. Hall. With Notes and Illustrations by F. W. Fairholt, F.S.A. Article in the *Art-Union* for August 1, 1848.

Pp. 252-256 of vol. x. Afterwards reprinted in *Pilgrimages to English Shrines*, 2 vols., 8vo., 1850-3, 1st Series, pp. 274-294. In the *Art Journal* for May, 1851, p. 148, appeared an article on "Hogarth's Tomb at Chiswick," in which attention was drawn to its dilapidated condition.

William Hogarth und Seine Zeit, oder London in 18 *Jahrhundert. Eine Sammlung von Stahlst: nach Hogarth's Originalen, mit Erzahlungen von Adolph Görling.* Leipzig: Payne, 1851-2.

4to. In ten Parts.

The English Humourists of the Eighteenth Century. A Series of Lectures, delivered in England, Scotland, and the United States of America. By W. M. Thackeray. London: Smith, Elder and and Co. 1853.

8vo. Pp. 219-241 are the beginning of the lecture on "Hogarth, Smollett and Fielding," and relate to the painter. The notes are by James Hannay, in whose hands Mr. Thackeray placed the MS. of the Lectures for annotation in October, 1852, before he started for America (*Brief Memoir of the late Mr. Thackeray*, by Hannay, 1864, p. 25 *n*).

La Caricature en Angleterre. By E. D. F. [? E. D. Forgues]. Articles in the *Revue Britannique* for November and December, 1854.

Pp. 201-216 and pp. 321-352 of vol. xxiv.

A Hand-Book for Young Painters. By C. R.

Leslie, R.A. . . . With Illustrations. London: John Murray, Albemarle Street. 1855.

8vo. Contains, chiefly in the Chapters on "Invention and Expression" and "Composition," much valuable criticism of Hogarth.

Hogarth in London Streets. By G. Walter Thornbury. Article in *Art Journal*, 1859.

Pp. 1-4 of vol. v. New Series. Reprinted in Thornbury's *British Artists*, 1861, vol. i. pp. 286-329 as "The Day after Hogarth's Death."

Londres il y a cent Ans. Par Francis Wey. Paris: Michel Lévy Frères, Libraires-Editeurs Rue Vivienne, 2 Bis. 1859.

Title; "*Introduction* (*William Hogarth en France*)," pp. 1-15; Text, pp. 17-233. 8vo. A French novel of Hogarth's time by the author of *Les Anglais chez eux*.

William Hogarth: Painter, Engraver, and Philosopher. Essays on the Man, the Work, and the Time. [By George Augustus Sala.] Articles in the *Cornhill Magazine*, from February to October, 1860 (vols. i. and ii.).

These papers, which were partially illustrated, were republished by Messrs. Smith, Elder and Co., in 1866 (Title, "Contents," "List of Illustrations," and pp. 1-318). They are nine in number, the last ("Tail-Piece") bringing the whole to a somewhat precipitate conclusion, as it deals with nineteen years of the painter's life. From the final lines it would appear that Mr. Sala intended to return to the subject. This, as far as we are aware, he has never done, although it is no doubt to these studies in Hogarth that we owe the remarkable *pastiche* entitled the *Strange Adventures of Captain Dangerous* which followed them not long afterwards in *Temple Bar*.

An English Painter's Tomb. By Charles Allston Collins. Article in *Macmillan's Magazine* for April, 1860.

Pp. 489-94 of vol. i. Records a visit to Hogarth's house and tomb while the painting loft over the stable was still in existence. The writer says the house was Sir James Thornhill's. But see p. 180 n. of this book.

Widow Hogarth and Her Lodger [Alexander Runciman]. By Dutton Cook. Article in *Once a Week* for December 29th, 1860.

Pp. 10-13 of vol. iv. The paper was reprinted in *Art in England*, 1869, pp. 104-122.

Hogarth and his Pictures. A Lecture delivered before the Young Men's Christian Association in Exeter Hall. By the Rev. Hugh Stowell Brown. London: 1860.

8vo. Pp. 321-57 of the volume of Lectures from November, 1859, to February, 1860.

Anecdote Biography. William Hogarth, etc. By John Timbs, F.S.A. [Vignette of "Hogarth's House at Chiswick."] London: Richard Bentley, New Burlington Street. 1860.

8vo. Pp. 1 to 94, and p. 370 relate to Hogarth, of whom there is a portrait on steel from his own picture in the National Gallery.

The Complete Works of William Hogarth: in a Series of One Hundred and Fifty Steel Engravings, from the Original Pictures [?]. With an Introductory Essay, by James Hannay; and

descriptive Letterpress, by the Rev. J. Trusler, and E. F. Roberts. [Quotation from Sala.] London: Richard Griffin and Company, 10, Stationers'-Hall Court. [1860?]

Title; "Contents"; "Hogarth as a Satirist" [Hannay's Essay], pp. i-xiv; "Biography of Hogarth," xv-xviii; Text, 1-201. There is also an engraved title, "Hogarth's Works," with vignette of the Milkmaid from the *Enraged Musician*. 4to. Mr. Hannay's Essay, it may be added, although restricted to a single aspect of Hogarth's genius, viz., his relation to the severer masters of satire, is a most scholarly and vigorous contribution to the literature of the subject.

Histoire des Peintres de Toutes les Écoles. École Anglaise par M. W. Bürger. Paris: Vve. Jules Renouard, MDCCCLXIII.

Folio. Contains an article of 16 pp. by Philarète Chasles, with Portrait and seven illustrations.

Life and Times of Sir Joshua Reynolds . . . Commenced by Charles Robert Leslie, R.A. Continued and concluded by Tom Taylor, M.A. In Two Volumes. London: John Murray, 1865.

8vo. Contains many references to Hogarth (See "Index," ii. 501-2).

A Century of Painters of the English School; with Critical Notices of their Works, and an Account of the Progress of the Art in England. By Richard Redgrave, R.A., and Samuel Redgrave. [Motto from Locke.] In Two Volumes. London: Smith, Elder and Co., 65, Cornhill, 1866.

8vo. Chap. ii. pp. 44-61 of vol. i. relates to Hogarth. A second edition in one volume of viii, 479 pp., "abridged and continued," was issued in 1890.

William Hogarth. Roman. Von A. E. Brachvogel. [In three vols.] Berlin: Janke, 1866.

8vo. Pp. 987. Brachvogel is also the author of *Hogarth*, a Drama in five Acts, Berlin, 1870, the scene of which is laid in London in September, 1733. Among the characters are Bolingbroke, Sir Robert Walpole, Lord Chesterfield, Sir John Gonson, Richard (!) Thornhill, "Hofmaler," his daughter Mary (!), and "Twakum," gaoler of Newgate, where the piece finishes.

William Hogarth. By Théophile Gautier. Article in *L'Artiste* for August, 1868.

Pp. 155-172. This is reprinted at pp. 315-344 of Gautier's *Guide de l'Amateur au Musée du Louvre*, etc., Paris: Charpentier, 1882. Under the title of "English Art from a French Point of View," M. Gautier's notes in the *Moniteur* on Hogarth at the International Exhibition of 1862 were translated by Mr. Sala in *Temple Bar*, for June and September, 1862, being pp. 320-326 of vol. v. and pp. 258-272 of vol. vi.

William Hogarth. Par M. F. Feuillet de Conches. Article in the *Gazette des Beaux-Arts, Livraison* 147, 1er *Septembre*, 1868.

Pp. 185-214 of Tome xxv. M. de Conches is stronger on the critical than the biographical side. He confounds Vanloo's portraits of Cibber and his daughter with Hogarth; he confuses Colley and his son; and he supposes that, in 1757, Hogarth succeeded his father-in-law as Serjeant Painter, whereas Sir James Thornhill died in 1734. But he speaks of several of the pictures as if he had seen them, and his characterization of Hogarth's

painting is well worth quoting—"La peinture d'Hogarth est généralement libre, brutale de touche, un peu terne, molle et lâchée, parce que, pressée d'exprimer ce qu'elle a à exprimer, elle court droit au fait et ne se soucie pas plus que celle de Goya des régles banales. Hogarth savait et beaucoup, mais avant tout c'était un diseur familier qui ne cherchait point les effets de style et qui cependant les trouvait au besoin, toujours vif, saisissant, à force d'émotions intimes, de vie et de vérité. Il n'avait ni le dessein ni le temps de se mettre devant son chevalet pour se montrer peintre, pour lutter de parti pris avec la lumière, se jouer avec un effet de coloris et chercher un triomphe de palette. Ce n'est pas absolument que chez lui l'habitude du burin eut nui à la peinture: sous ce burin était un pinceau; mais la pensée est sa préoccupation première: le pittoresque vient s'il le peut. L'exécution, toujours suffisante, est parfois énergique; mais, pour tout exprimer, en un mot, elle n'est pas toujours égale en profondeur à la pensée" . . . (p. 212).

Historical Sketches of the Reign of George II. No. xii.—*The Painter* [By Mrs. Oliphant.] Article in *Blackwood's Magazine* for August, 1869 (No. 646).

Pp. 140-168 of vol. cvi. These sketches were afterwards published in two vols. in 1869.

Hogarth's Five Days Peregrination by Land and Water, 1732. *Abi tu et fac Similiter.* [Sepia Design.] *Hogarth's Frolic. The Five Days' Peregrination around the Isle of Sheppey of William Hogarth and his Fellow Pilgrims, Scott, Tothall, Thornhill and Forrest.* [Small woodcut.] With Sketches in Sepia from the Original Drawings illustrating the Tour by W.

Hogarth and Sam. Scott [and several Woodcuts]. London: John Camden Hotten, 74 and 75 Piccadilly, W. [1871.]

Two titles; "Introduction," pp. i-xiv; "Title;" Text, pp. 1-42. 4to. A Reprint of E. Forrest's prose version of the Tour, and of W. Gostling's rhymed paraphrase. Plate i. ("Hogarth painting the Comic Muse"), ii. iii. and xiii. form no part of the illustrations to the Tour. On the other hand, the book does not include a copy of Thornhill's map.

The Works of William Hogarth reproduced from the Original Engravings in permanent Photographs and newly described with an Essay on the Genius and Character of Hogarth by Charles Lamb. [In Two Volumes.] London: Bell and Daldy, York Street, Covent Garden. 1872.

Volume I. Title; "Preface;" "List of Plates," vii-xi; "A Few Words about Hogarth," by W[illiam] C[osmo] M[onkhouse], xiii-xviii; Lamb's Essay, 1-22; Text and Plates unpaged. Volume II. Title; Text and Plates unpaged. 4to. The descriptions are by Mr. Monkhouse and the author of the present Memoir. The volumes include all the prints in Baldwin and Cradock's collection of 1822, two only excepted; and they also include one plate never before reproduced in a volume of Hogarth prints, viz. a copy of Cheesman's engraving of *The Lady's Last Stake; or Picquet, or Virtue in Danger* (see p. 158).

William Hogarth. By Carl Justi. Articles in Lützow's *Zeitschrift für Bildende Kunst*, 1872.

Pp. 1-8, and pp. 44-54 of vol. vii. 4to.

William Hogarth. By Sidney Colvin. Article in a series "From Rigaud to Reynolds" in the

Portfolio for 1872-3. With Autotype of *Time Smoking a Picture.*

Pp. 146-155 of vol. iii. *Folio.* Mr. Colvin's closely-woven style does not lend itself readily to quotation; but every student of Hogarth will do well to read his remarks upon the painter's intellectual and moral qualities, as well as upon his colouring, execution, and design,—points too much disregarded by those who regard him almost exclusively as a mirth-maker and caricaturist (see p. 190 n.).

Catalogue of Prints and Drawings in the British Museum. Division I. Political and Personal Satires. Vols. ii. to iv. [June, 1689 to *c.* 1770:—Nos. 1236 to 4838]. Prepared by Frederic George Stephens, and containing many Descriptions by Edward Hawkins, late Keeper of the Antiquities, F.R.S. Printed by Order of the Trustees, 1873-83.

Four Volumes, volume iii. being in two parts. "In no respect was the Cataloguer more fortunate than in being able in some cases to cast new light, and in a much greater number of instances, a stronger light than time had permitted to remain on the masterpieces of Hogarth, their satiric force, their multitudinous allusions to individuals, their pathetic and moral applications, and even their historical significance (*Introduction* to vol. iii. part i. p. xvii.)" These volumes are in truth, as far as the subject comes within their scope, a vast storehouse of Hogarthiana, not to be safely neglected by any student of his work and epoch. The basis of the work is the Hawkins Collection in the Department of Prints and Drawings; but it also includes many other Satires both in the Print Room, and contained in works in the Library.

Leicester Square; its Associations and its Worthies. By Tom Taylor, . . . With Illustrations. Lon-

don : Bickers and Son, 1, Leicester Square, W. 1874.

8vo. Chapter xii. (pp. 281-340) is entitled "Hogarth at the Golden Head." There is a photograph of his picture in the National Gallery, and a cut of the Chiswick House from Timbs. Hogarth is also referred to in Appendix C, pp. 493-5, which relates to the murderer, Theodore Gardelle.

The East Haddon Hogarths. By "Video." Article in the *Art Journal* for September, 1874 (No. cliii. New Series).

Pp. 265-268 of vol. xiii, New Series. An account of "Twelve oil paintings by Hogarth, illustrative of 'Hudibras'," at East Haddon Hall, an old Northamptonshire manor-house.

English Graphic Satire, etc. By Robert William Buss. Printed for the Author by Virtue and Co. *For Private Circulation only.* 1874.

"Folios" ix and x, pp. 73-90, relate mainly to Hogarth.

William Hogarth. By A. Genevay. Articles in *L'Art* for 1875.

Pp. 122-126 and pp. 177-181 of vol. i. Folio. With a woodcut of *Garrick as Richard III.*

Hogarth as an Historian. By W. J. Morgan. Article in the *St. James's Magazine* for 1878.

Vol. xliv. p. 206.

Die Werke von W. Hogarth. Nach den Original-Platten auf 118 *Blättern photo-lithographirt. . . . nebst einem biographischen Essay über den Genius*

und die Schöpfungen Hogarth's, sowie Erklärungen der einzelnen Bilder von John Nichols. . . . Bearbeitet von E. C. Barschall, Brünn [printed] und Wien, 1878.

Title; "Essay" iii-x; Text, pp. 1-48; "Register." Folio.

Hogarth. By Austin Dobson. London: Sampson Low, Marston and Co., 1879.

Title; "Preface," pp. v-vi; "Contents," vii-viii; "List of Illustrations;" "Bibliography," xi-xii; Text, "Chronology," "List of Engravings," etc., "List of Paintings," etc., etc., 1-128. 8vo. One of the series of the "Illustrated Biographies of the Great Artists," of which this volume is an expansion.

Hogarth and Landseer. By W. C. Monkhouse. Three Articles in the *Art Journal* for September, October and November, 1879. With 14 illustrations.

Pp. 178-9; 201-4; and 245-9 of vol. xviii. 4to. The first paper is introductory; the second treats of Hogarth as an animal painter in relation to Landseer; the third, of Landseer as a humourist in relation to Hogarth. The key to the writer's argument is contained in the following:—"The moral as well as the physical resemblances between man and brute were caught and utilized by both artists: the one [Landseer] mainly for the exaltation of the brute, the other [Hogarth] mainly for the depreciation of man (p. 204)."

The Masters of Genre Painting, etc. By Frederick Wedmore. With Sixteen Illustrations. London: C. Kegan Paul and Co., 1, Paternoster Square, 1880.

8vo. Pp. 221-7 relate to Hogarth, from whose *Marriage A-la-Mode* there is an illustration.

Kunst und Künstler. Von Dr. Robert Dohme. Dritte Abtheilung. Leipzig. Verlag von E. A. Seeman, 1880.

Part ciii. pp. 3-22, is "William Hogarth, von J. Beavington-Atkinson." 8vo.

The Normanton Hogarth. By Austin Dobson. Article in the *Magazine of Art*, for September, 1882.

Pp. 441-43 of vol. v. A description of the "Graham Family" exhibited at Burlington House in 1882.

William Hogarth. By Feuillet de Conches. Articles in *L'Artiste* for November and December, 1882.

Pp. 365-383, and pp. 463-482 of vol. xvii. (*Nouvelle Période*). 8vo. With copies of the *Oratorio*, *Scholars at a Lecture*, the *Strolling Actresses*, the *Cockpit*, and *A Sleeping Congregation.* An editorial note (p. 365) says that these papers are part of a *Histoire de l'Ecole Anglaise*, etc., by M. de Conches, published by Ernest Leroux, Paris.

La Peinture Anglaise. Par Ernest Chesneau. Paris: A. Quantin. [1882.]

Pp. 9-26 and 319-20 relate to Hogarth, whom M. Chesneau defines as "avant tout un peintre moraliste." His account has some errors of fact and description for which the following atones:—"Malgré la lourdeur et l'incorrection de son dessin, il a poussé plus loin que pas un artiste au monde l'éloquence, sous le crayon, du geste, de l'attitude, de l'expression, c'est-à-dire rendu la physiognomie du visage, la physiognomie du mouvement, et dans un tel et si parfait accord qu'on lit clairement les pensées de convoitise, de haine, de bassesse, de souffrance, d'abêtissement, de douleur, de folie, de concupiscence, de terreur, de joie, de misère morale, de misère sociale qui s'agitent

en ces âmes falotes, en ces crânes aplatis ou pointus, en ces visages bouffis ou émaciés, exsangues ou apoplectiques, en ces corps gonflés comme une outre ou fendus comme des pincettes, difformes, tordus, contrefaits par toutes les maladies qui peuvent, dans l'homme, atteindre l'esprit et la bête" (p. 320). *La Peinture Anglaise* has been translated by L. N. Etherington, with an Introduction by Prof. Ruskin, for Cassell's "Fine Art Library."

Hogarth and the Pirates. By F. G. Stephens. Article in the *Portfolio* for 1884. With four Illustrations.

Pp. 2-10 of vol. xv.

Some Portraits by Hogarth. By Austin Dobson. Article in the *Magazine of Art* for November, 1884.

Pp. 40-4 of vol. viii. With woodcuts of "Dr. Arnold," "Miss Arnold" and "Ashby Lodge" from the Fitzwilliam Museum; and of "Lavinia Fenton" from the National Gallery.

La Caricature en Angleterre. William Hogarth. Par M. Augustin Filon. Article in the *Revue des Deux Mondes*, 15 Janvier, 1885.

Pp. 385-423 of tome lxvii. M. Filon's paper is rather a brilliant sequence of descriptions of Hogarth's prints than an examination of his merits as a painter. Naturally, he falls into some minor errors. Because Mr. Sala speaks of "Dominie" Hogarth, M. Filon concludes that Richard Hogarth's christian name was Dominique; and Counsellor Silvertongue figures repeatedly as "Silvertong." He does full justice, however, to the moral purpose which even Walpole recognized:—"Deux choses, d'ailleurs, peuvent ennoblir le réalisme: la puretè des intentions morales, qui tient lieu de goût, et la précision des peintures, qui donne à une toile de genre, à mesure qu'elle vieillit, la valeur et l'autorité d'un tableau d'histoire. Ni l'une ni l'autre de

ces justifications n'a manqué à l'œuvre réaliste de William Hogarth" (p. 394). Genius he denies to him,—he is a "compilateur de faits psychologiques." "Il est, et doit rester pour nous un homme de talent, au second rang parmi les moralistes, au troisième parmi les dessinateurs. Comme peintre, il ne peut être classé" (p. 423).

The London of Hogarth. By W. E. Milliken. Article in *London Society* for March 1886.

Pp. 235-40 of vol. xlix.

Hogarth's Frolic. The Five Days' Peregrination, 1732. [By "J. G." i.e. Joseph Grego.] Article in the *Graphic* for September 17, 1887. With seven illustrations by Charles Green, R.I.

Pp. 313-6 of vol. xxxvi. Folio. Five of the original drawings for the illustrations were exhibited in 1889 at the Royal Institute of Painters in Water Colours ("English Humourists in Art" Catalogue, p. 34). They are at present in the possession of Mr. Grego and Mr. T. C. Venables.

Old London Picture Exhibitions. By F. G. Stephens. Articles in the *Art Journal* for February, March, September, and December, 1887.

Pp. 44-8, 85-8, 309-12, and 397-401 of vol. for 1887. Contain many particulars respecting Hogarth in connection with the earlier picture-exhibitions.

English Art in the Public Galleries. Published under the direction of T. H. Ward. London: Goupil and Co. [1887.]

Pp. 1-12 (Part I.) contains an article on Hogarth by Austin Dobson, with photogravures of Hogarth's two portraits of himself, of *Sigismunda*, and of the *Marriage A-la-Mode*, all taken from the original pictures. Large *folio*.

A Popular Handbook to the National Gallery . . . Compiled by Edward T. Cook. London, Macmillan and Co., and New York. 1888.

8vo. Pp. 424-27, 429, 430, 433, 435-440, and 444 refer to Hogarth and his pictures in the National Gallery.

Thackeray's Lectures on the English Humourists of the Eighteenth Century. Mit Bibliographischem Material, Litterarischer Einleitung, und Sachlichen Anmerkungen für Studierende. Herausgegeben von Ernst Regel. V. *Hogarth, Smollett, and Fielding.* Halle. Max Niemeyer. 1889.

8vo. Pp. 1-33, and pp. 86-7 relate to Hogarth,—pp. 17-33 being Thackeray's lecture with James Hannay's notes. The *Einleitung* (*Bibliographie, Hogarth's Leben und Character, Hogarth in seinen Werken*) is excellently done.

The Royal Academy in the Last Century. By J. E. Hodgson and Fred. A. Eaton. Article I. in a series beginning in the *Art Journal* for May, 1889.

Pp. 129-134 of the volume for 1889, 4to. The paper has four illustrations, one being from a picture by Hogarth representing the Life School at the Academy in Peter's Court, St. Martin's Lane, and another the entrance to the same.

William Hogarth. Mit 58 *Illustrationen.* Leipzig. Verlag von Bruno Lemme. [188 ?]

Title: pp. 3-128. N^os^. 16-20 of the *Universal-Bibliothek den bildenden Künste.* Sm. 4to.

William Hogarth. Vortrag von Prof. Emil Soffé, gehalten in Mährischen Gewerbe-Museum am 11

November, 1889. Separat-Abdrücke der Mittheilungen des Mährischen Gewerbe-Museums. Brünn 1890. Druck von W. Burkart.

Title; pp. iii-xiii. Folio.

Hogarth's Tour. By Austin Dobson. Article in the *Fortnightly Review* for August, 1890 (N°. cclxxxiv.)

8vo. Pp. 218-23 of vol. xlviii. New Series.

Chiswick, Past and Present. By C. J. Hamilton. With Illustrations by Mrs. L. Jopling Rowe. Article in the *English Illustrated Magazine* for September, 1891 (No. 96).

Pp. 874-85 of vol. viii. There are illustrations of Hogarth's house and tomb which should be added to those on p. 184 n.

THE BATTLE OF THE PICTURES. *From Hogarth's Etching.*

A CATALOGUE OF PRINTS

BY, OR AFTER,

HOGARTH.

[⁂ This Catalogue is intended to include every known print by, or after, Hogarth, excepting a few doubtful or unimportant ones, which are, for the most part, specified in the final note. It does *not* comprise the copies by Riepenhausen, Cook, and others, contained in the ordinary collections. Concerning these, particulars will be found in the preceding "Bibliography." The first dimension given is always the *horizontal* one; and the space measured is that occupied by the design, exclusive of the writing.[1] When the print has been strained or mounted, the measurements sometimes vary, more or less; but those here indicated will be found sufficient for purposes of identification. As regards the different "states," it has not been thought necessary to give *all* the variations, but only those more obvious ones which serve to distinguish the earlier from the later impressions. The titles and inscriptions in inverted commas are the titles and inscriptions given on the plates themselves.]

The Rape of the Lock.

[Hogarth.] [1717?]

Impression from a gold snuff-box lid. An outline copy of one of these was made by Samuel Ireland, and published

[1] In some cases the writing is inseparable from the design.

1 March, 1786, by W. Dickinson, 158, New Bond Street; another, more finished, in March, 1798, by F. Legat for John Ireland (*Hogarth Illustrated*, iii. 21). Very few of the original impressions exist. That in the British Museum was bought 23 June, 1842, at the Strawberry Hill Sale, for £21. The same impression (J. B. Nichols, 1833, 318) had fetched £33 at Gulston's sale, 7 February, 1786. John Ireland also had a first state. Samuel Ireland's outline, which he reprinted in *Graphic Illustrations*, i. 8*, was copied from Lord Orford's. In its first form, this copy was dedicated to the Prince of Wales; in its second, "To the Admirers of Hogarth."

$3\frac{1}{8} \times 2\frac{1}{4}$ in. (oval).

Hogarth's Shop-card.

"W Hogarth Engraver" "Aprill y^e^ 23. 1720"

1720.

J. Ireland had seen an impression inscribed in Hogarth's hand—"Near the *Black Bull, Long Lane*" (*Hogarth Illustrated*, iii. 331). £25, according to S. Ireland (who copied the card in April, 1786, and afterwards included it in *Graphic Illustrations*, i. 21) was paid for an impression. Lord Orford's sold in 1842 for £17 6*s.* 6*d.* The day of the month differs in some examples; we follow that in the British Museum. Nichols's copy (*Genuine Works*, ii. 20) has the inscription—"at y^e^ Golden Ball y^e^ Corner of Cranbone Alley little Newport Street. Aprill y^e^ 29, 1720".

4 × 3 in.

"*The Lottery*"

"Will^m^ Hogarth Inv^t^ et Sculp^t^." "Price One Shilling." [1721.]

Below the design is "The Explanation." The *first* state (as above) has no publication line. The *second* has "Sold by M^rs^ Chilcot in Westminster Hall" and "R. Caldwell Printseller in Newgate Street." The *third* has M^rs^ Chilcot's

address. The *fourth*, S. Sympson. The *fifth*, Bowles of the Black Horse. The *sixth*, "Printed for John Bowles, N° 13, in Cornhill." The *seventh*, price and address obliterated.

$12\frac{5}{8} \times 8\frac{3}{4}$ in.

An Emblematical Print on the South Sea Scheme.

"W. Hogarth Invent et Sculpt" "price 1 Shilling" [1721.]

There are twenty doggerel lines engraved below the print beginning, "See here y^e^ Causes why in London." The *first* state (as above) has no publication line. The *second* has "Sold by M^rs^ Chilcot in Westminster Hall" and "R. Caldwell Printseller in Newgate Street." The *third* has S. Sympson. The *fourth*, John Bowles, N° 13 Cornhill, and no price. The *fifth*, no publisher's name or price. From a Notice in the *General Advertiser*, 10 Dec. 1751, it would appear that Bowles republished this print during Hogarth's lifetime.

$12\frac{1}{2} \times 8\frac{3}{4}$ in.

Plates to the Travels of Aubry de la Motraye.

"W Hogarth sculp", etc. 1723.

These plates are as follow:

1. Tome 1. N° V. "*Vas mirabile ex integro Smaragdo, Genoæ*," etc. The Vase, without the ornaments, and with "W. Hogarth scup." is in the British Museum.
2. Tome 1. N° IX. "*Tiara Patriarchalis Græca.*"
3. Tome 1. N° X. A Lady and Black Woman in a Bath-Room.
4. Tome 1. N° XI. A Dance of Women. This is copied by W. Skelton for Ireland's *Hogarth Illustrated*, iii. 167.
5. Tome 1. N° XV. A Procession.
6. Tome 1. N° XVII. B. A Group of Figures in Turbans.
7. Tome 1. N° XVIII. A Scene in the Seraglio.
8. Tome 2. N° III. [XXVIB.] Park of the Artillery.

9. Tome 2. N° V. [XXX.] "Bender." Portrait of Charles XII.
10. Tome 2. N° VIII. [XXXII.] Head of Charles XII. etc.
11. Tome 2. N° IX. Pl. I. [XXXIII. N° 1.] "*Fodina Argentea Sahlensis.*"
12. Tome 2. N° IX. Pl. II. [XXXIII. N° 2.] ditto.
13. Tome 2. N° XI. [XXXV.] "*Fodina Ferrea Danmorensis.*"
14. Tome 2. N° XIV. [XXXVIII.] A Lapland Hut, with Rein-Deer, etc.

To these John Ireland adds conjecturally Tome 1, N^os^ XIII. and XVI., as well as the figures at the Corners of Tome 2, N° XXVI. A. (*The Five Muscovites*), and those in Tome 2. C (of which there is a modern copy), while J. B. Nichols would include "two dromedaries with a man feeding them" in the corner of the map marked T. I. B.

Royalty, Episcopacy, and Law.

[Hogarth.] [1724.]

Under this design is—"Some of the Principal Inhabitants of y^e^ Moon, as they Were Perfectly Discover'd by a Telescope brought to y^e^ Greatest Perfection since y^e^ last Eclipse; Exactly Engraved from the Objects, whereby y^e^ Curious may Guess at their Religion, Manners, &c. Price Six Pence." "This print (says J. B. Nichols, *Anecdotes*, 1833, p. 164) was first published 2 Dec. 1724."

$7\frac{1}{8} \times 9\frac{1}{2}$ in.

Seven Plates to "The New Metamorphosis."

"W Hogarth fec." "W Hogarth Inv^t^ et sculp." "W Hogarth Inv^t^ et fec^t^." etc. [1724.]

Four plates in vol. i.; three plates in vol. ii.,—with signatures varied as above. Plate 2 in vol ii. in *first* state has no lettering at all. Two of the plates in vol. i. says J. B. Nichols (*Anecdotes*, 1833, p. 318) are copied from a Translation of Apuleius in 2 vols. 1708.

Masquerades and Operas. Burlington Gate.

"W^m. Hogarth Inv^t et Sculp^t." "Price 1 Shilling. 1724" 1724.

Under the design come two quatrains, beginning "*Could now dumb* Faustus," engraved on a separate plate. In the *second* state, "Pasquin N° XCV.," which is one of the books in a wheelbarrow in the foreground of the *first* state becomes "Ben John[son]," and the publication line is "To be sold at y^e Golden Ball in Little Newport Street Price ½ shill. 1724". The two quatrains are also different; they begin "O how refin'd," etc. J. Ireland thinks this is the plate which Hogarth calls *The Taste of the Town* (*Hogarth Illustrated*, iii. 15). There is a contemporary copy, with the same title and date, and a third set of verses ("Long has the Stage productive been"), but without artist's name and publication line.

6¾ × 4⅞ in.

Frontispiece to "The Happy Ascetick."

[Hogarth.] 1724.

Underneath the design is—"S^t Matthew Ch. 21. Verse 28. Son, go Work to day in my Vineyard." It forms the Frontispiece to the *sixth* edition of D^r Anthony Horneck's *Happy Ascetick*, London: S. Chapman and others, 1724. The print (says J. B. Nichols) is sometimes known as "The Master of the Vineyard."

3¼ × 6 in.

A Burlesque on Kent's Altarpiece at St. Clement's Dane's Church, Westminster.

[Hogarth.] [1725.]

There is an inscription under the design, the last word of which, *i.e.* "wings," ends in the *first* state with a long "s." The earlier impressions are generally on *blue* paper, but there are also reproductions on *blue* paper. (See p. 23.)

7 × 11⅛ in.

Five Plates for "Cassandra."

"W Hogarth inv^{t} et sculp." 1725.

These form the frontispieces to the five 12mo volumes of the *third* edition of Sir Charles Cotterel's *Cassandra, a Romance*, London, John Darby and others, 1725.

3 × 5$\frac{1}{8}$ in.

Fifteen Headpieces for Beaver's "Roman Military Punishments."

"W H"; "W. Hogarth Inv^{t} et sculp.^{t}" etc. 1725.

These are headpieces to *Roman Military Punishments*, by John Beaver, London, 1725, 4to., and are engraved in the manner of Jacques Callot. "A little figure of a Roman General in the title-page may possibly be by Hogarth, though his name is not to it." (*Hogarth Illustrated*, iii. 333.)

2$\frac{13}{16}$ × 1$\frac{1}{2}$ in.

"A Just View of the British Stage, or three Heads are better than one. Scene Newgate, by MD— V—to."

[Hogarth?] [1725.]

Represents Booth, Wilks and Cibber, the patentees of Drury Lane Theatre, contriving a Pantomime. There is an explanatory inscription under the design ending "Vivat Rex. price six pence." There are two states. "Mr. Devoto was scene-painter at Drury Lane or Lincoln's Inn Fields Theatre, and also to Goodman's Fields" (J. B. Nichols, *Anecdotes*, 1833, 166).

8$\frac{3}{8}$ × 7 in.

Berenstat, Cuzzoni, and Senesino.

[Hogarth?] [1725.]

A scene from the opera of *Julius Cæsar*, the characters

being Julius Cæsar (Berenstat), Cleopatra (Cuzzoni), and Mark Antony (Senesino). It is also said to represent Ptolemy, Cleopatra, and Julius Cæsar in Handel's *Ptolomeo*, the tall male figure being identified with Farinelli. There are three states of this plate; but it is probably by the younger Vanderbank.

10 × 7¼ in.

Frontispiece to "Terræ-Filius."

"W. Hogarth fec" 1726.

This is the frontispiece to vol. i. of Nicholas Amhurst's *Terræ-Filius: or, The Secret History of the University of Oxford*, 2 vols., London, R. Francklin, 1726. Francklin was the printer of Amhurst's paper, the *Craftsman*.

3⅜ × 5¼ in.

Twenty-six figures to Blackwell's "Compendium of Military Discipline."

[Hogarth.] [1726.]

On two Sheets. A cartouche in the first is inscribed—"The several Postures of y^e^ Salute w^th^ y^e^ half-Pike," etc. "By Jn° Blackwell Adjutant and Clerk."

Sixteen Small Prints for Hudibras, and Butler's Head.

"W Hogarth. Inv^t^ et sculp." 1726.

Prepared for an edition of *Hudibras* printed for D. Browne and others in 1726. The alleged head of Butler is in reality Jean-Baptiste Monnoyer, copied from White's mezzotint. These plates were enlarged, and slightly varied by J. Mynde for Zachary Grey's *Hudibras*, 2 vols. 1744. Copies were also inserted in John Towneley's translation into French, 1757; and Plate II. was borrowed by I. Ross for Nash's *Hudibras*, 1795.

Twelve Large Prints for Hudibras.

"W. Hogarth Inven. et sculp," etc. 1726.

Issued stitched, with the following Title-page:—*Twelve Excellent and most Diverting Prints; taken from the Celebrated Poem of Hudibras, wrote by Mr. Samuel Butler. Exposing the Villany and Hypocrisy of those Times. Invented and Engraved on Twelve Copper-Plates by William Hogarth* . . . . "Printed, and sold by Philip Overton, Print and Map-Seller, at the Golden Buck near S^t^ Dunstan's Church in Fleetstreet; and John Cooper, in James-Street, Covent-Garden. 1726." There are many minute variations in the later impressions, of which the following may be particularized:—

Plate I. "Frontispiece and its Explanation." The *first* state has Overton and Cooper; *second* state Overton only; the *third* Sayer instead of Overton.

Plate II. "Hudibras sallying forth." The later impressions have "W^m^ Hogarth Inven. et Sculp."

Plate III. "Hudibras's First Adventure." Butcher's waistcoat without stripes in first impressions.

Plate IV. "Hudibras Catechis'd."

Plate V. "Hudibras Vanquish'd by Trulla."

Plate VI. "Hudibras in Tribulation." The later impressions have "W^m^ Hogarth Inven. et Sculp."

Plate VII. "Hudibras and the Lawyer." *First* state not numbered.

Plate VIII. "Hudibras beats Sidrophel, and his Man Whacum." The later impressions have "Wm Hogarth inven. et sculp."

Plate IX. "The Committee." The later impressions have "Wm Hogarth Inven. et Sculp."

Plate X. "Hudibras Triumphant." The later impressions have "Wm Hogarth inven. et sculp."

Plate XI. "Burning the Rumps at Temple Bar." The earliest impressions want "Down with the Rumps," on the scroll.

Plate XII. "Hudibras encounters the Skimmington."

Mr. H. P. Standly, says J. B. Nichols (*Anecdotes*, 1833, p.

320) had some apparently unique states of Plates II., IV., V., VI., and VII.

V. S.

"*Cunicularii or The Wise men of Godliman in Consultation.*"

[Hogarth ?] [1726.]

A satire on the Godalming Rabbit Breeder, Mary Tofts. The motto is—

"They held their Talents most Adroit
For any Mystical Exploit. Hudib."

There are also explanatory references to the letters on the plate.

$9\frac{5}{8} \times 6\frac{1}{4}$ in.

"*The Punishment inflicted on Lemuel Gulliver*, etc."

[Hogarth ?] [1726.]

Under the design to the left is "Nahtanoi Tfiws" (*i.e.* Jonathan Swift); to the right "Hogearth sculp." In the second state (1757), the title is altered to *The Political Clyster*, and the Engraver's name is given as "Dr O'Gearth sculp." The publication line is—"Publish'd according to Act of Parliament, Jan. 1st 1757." There is a third state without any publication line.

$12\frac{1}{8} \times 7\frac{1}{2}$ in.

"*Musick Introduc'd to Apollo by Minerva.*"

"Hogarth Fecit." 1727.

The publication line is "Sold by J. Clark Engraver & Printseller in Greys Inn." Nichols (*Anecdotes*, 1782, 133) affirms this to be a copy from an earlier book of music.

$6\frac{1}{4} \times 9\frac{1}{2}$ in.

Large "*Masquerade Ticket.*"

[Hogarth.] "price one Shilling" [1727.]

There are explanatory references to the letters A and B on the plate. In the *first* state the word "Provocatives" on

the wall to the left is spelled "Prouocatives"; in the *second* the "*u*" is altered to a "*v*."

10 × 7¼ in.

Frontispiece to "Collection of Songs."

[Hogarth.] 1727.

The title of this book, which is also engraved, and probably by Hogarth, is *A Collection of Songs, with the Musick, by Mr. Leveridge* . . . London Engrav'd and Printed for the Author in Tavistock-street, Covent-Garden. 1727.

3 13/16 × 6¼ in.

Head of Hesiod for Cooke's Translation.

"W. Hogarth Sculpt." [1728.]

In the corner of the plate is "Ex musæo Pembrokiano." J. B. Nichols (*Anecdotes*, 1833, p. 172) says it is copied "from the bust at Wilton."

4 7/16 × 6½ in.

The Beggar's Opera Burlesqued.

[Hogarth.] [1728.]

Under the design (*first* state) are engraved four lines beginning — "Brittons attend. — view this harmonious Stage." There are four other states,—the *second* with a large lettered title, *The Beggars Opera*, at top; the *third*, title erased, and printed from a separate plate; the *fourth* with the publication line, "Sold at the Print-shop in the Strand, near Catherine Street"; and the *fifth* with the publication line, "Printed for John Bowles at the Black horse in Cornhill."

9¾ × 7½ in.

King Henry the Eighth and Anne Boleyn.

"Hogarth design. & sculp." 1729.

The original picture hung in the portico of the Rotunda at Vauxhall Gardens (see *ante*, p. 30). The *first* state

(B. M.) has no title, but under the plate is a printed slip headed, "King Henry VIII. bringing to Court Anna Bullen, who was afterwards his Royal Consort." Then come four quatrains beginning "See here the Great, the daring Harry stands," etc., signed "Allan Ramsay scrip.," with the publication line, "Printed and Sold by Phil. Overton near S^t^ Dunstan's Church, Fleetstreet; and Allan Ramsay in Edinburgh. MDCCXXIX." The *second* state has seven couplets beginning "Here struts old pious Harry," etc. The *third* state has the title, "King Henry the Eigth [*sic*] & Anna Bullen," the publication line, "London printed for John Bowles at the Black Horse in Cornhil, Carington Bowles in S^t^ Paul's Church Yard & R. Sayer in Fleet Street." "Price 3^s^," and in the right corner under the plate, "Design'd, and Engrav'd by W. Hogarth." The *fourth* has the same title as the third; but the price is 5*s.*, and the publication line is "London. Printed for Robert Wilkinson, Cornhil, Carington Bowles in S^t^ Paul's Churchyard and R. Sayer, in Fleet Street."

$14\frac{1}{4} \times 17\frac{1}{4}$ in.

Frontispiece to "The Humours of Oxford."

"W. Hogarth inv^t^" "G. Vander Gucht sculp."

[1729.]

This is a frontispiece illustrating act iv. sc. 1 of *The Humours of Oxford. A Comedy.* "By a Gentleman of *Wadham*-College" [Rev. James Miller]. Second Edition, London, J. Watts, 1730.

$4\frac{1}{8} \times 6\frac{1}{2}$ in.

Two Plates to "Perseus and Andromeda."

"W H Fecit" 1730.

These are two plates to Lewis Theobald's [?] *Perseus and Andromeda*, 4to., London, T. Wood, 1730. The first is the frontispiece; the second (Perseus Descending) faces "The Argument."

$4\frac{1}{8} \times 6$ in.

"Gulliver presented to the Queen of Babilary."
"W. Hogarth inv^{t}." "Ger. Vandergucht sculp."
1731.

This is the frontispiece to vol. i. of J. Lockman's *Travels of Mr. John Gulliver, Son to Cap^{t}. Lemuel Gulliver* (London: Harding, 1731), a translation from the French of the Abbé de S^{t}. Fontaine.

$2\frac{13}{16} \times 5\frac{1}{4}$ in.

Frontispiece to "The Tragedy of Tragedies."
"W. Hogarth inv^{t}." "Ger VanderGucht sculp."
1731.

This is a frontispiece to *The Tragedy of Tragedies; or, the Life and Death of Tom Thumb the Great . . . . . With the Annotations of H. Scriblerus Secundus* [Henry Fielding], London, J. Roberts, 1731, being an enlarged version of the same writer's *Tom Thumb* of the previous year.

$3\frac{3}{4} \times 6\frac{1}{4}$ in.

"A Scots Opera."
"W. Hogarth inv^{t}." "Ger. VanderGucht sculp."
1731.

Underneath the plate is "*Forsan et hæc olim meminisse juvabit.* Virg. "Frontispiece to *The Highland Fair; or, the Union of the Clans. An Opera.* "Written by M^{r} Mitchell" [*i.e.* Joseph Mitchell]. London: J. Watts, 1731. It was played at Drury-Lane in March of that year.

$3\frac{13}{16} \times 6$ in.

"Taste."
[Hogarth.] "Price 6^{d}" 1731.

There is a reference table below the design. This was Hogarth's reply to Pope's attack on the Duke of Chandos in *Of Taste: an Epistle to the Right Hon. Richard, Earl of Burlington*, London, L. Gilliver, 1731. It is said to have been suppressed (*Genuine Works*, ii. p. 78). It was reduced

as the Frontispiece to *A Miscellany on Taste. By Mr. Pope*, etc., London, G. Lawton and others, 1732. In this, the tie-wig, Pope's dress of ceremony, which he wears in the larger plate, is changed into a cap.

$6\frac{1}{2} \times 8\frac{1}{2}$ in.

Boys Peeping at Nature.

[Hogarth.] [1731 ?]

Subscription Ticket for *A Harlot's Progress.* Along a wall on the plate itself is "Antiquam exquirite Matrem. Vir."; below the design:—

"necesse est
Indiciis monstrare recentibus abdita rerum,
—— dabiturque Licentia Sumpta pudenter. Hor."

Below these lines again comes the following form of receipt:—"Rec^{d} of half a Guinea being y^{e} first Payment for Six Prints of a Harlot^{s} Progress which I Promise to Deliver when Finish'd on Receiving one half Guinea more." It was afterwards used in 1737, with an altered form of Receipt, for the *Four Times of the Day* and the *Strolling Actresses*; and again in 1751, with variations, for *Moses brought to Pharaoh's Daughter* and *Paul before Felix.* There is a copy in aquatint of the *first* state by Livesay, 1782 (*Genuine Works*, iii. 132).

$4\frac{5}{8} \times 3\frac{1}{2}$ in.

Two Plates to Molière.

"Hogarth Inv." "J Vander Gucht sculp."

1732.

These were frontispieces to the plays of "*L'Avare*" and "*Le Cocû Imaginaire*," in vol. i. of a selection of Molière's comedies published (French and English) in eight volumes in 1732. The *second* states have references to the play engraved below: in the case of "*L'Avare*," ".Act 5. Scene. 5"; in the case of the other, ".Scene. 6." only. A facsimile of the original washed drawing for *L'Avare* faces p. 76 of *Graphic Illustrations*, ii.

$3\frac{1}{8} \times 5\frac{1}{8}$ in.

"Rich's Glory or his Triumphant Entry into Covent-Garden."

[Hogarth ?] [1732.]

Over the print is the title given above; below are thirty doggerel lines beginning, "Not with more glory through the streets of Rome." To the left below the verse is "W H I E SULP";[1] and to the right "Price 6^{d}." In the *second* state the price is omitted.

12 × 6½ in.

A Harlot's Progress.

"W^{m} Hogarth inv^{t} pinx^{t} et sculp^{t}" 1732.

See pp. 47-50. The *first* state (*i.e.* that issued to the subscribers), is distinguished by the absence of a black Latin cross which, in the *second* state, appears below the design.[2] There are also many variations in the *second* state, which was much worked upon by the artist. Of these the following may be specified as sufficiently distinctive:—

PLATE I. [Her Arrival in London]. Feet added to the elder woman; "London" added to the address of the clergyman's letter.

PLATE II. [Quarrels with her Protector]. Shadow of the raised leg of the table greatly extended.

PLATE III. [Apprehended by a Magistrate]. Covered or "sugar" dish near the punch-bowl turned into a bottle.

PLATE IV. [Beating Hemp in Bridewell]. Holes in roof filled in.

PLATE V. [Her Death]. Dr. Rock's name added to the paper near the fire.

PLATE VI. [Her Funeral]. Shadow thrown by the bottle of "Nants" on the apron of the woman in the right-hand corner.

---

[1] The same words with "Sculp" instead of "sulp" are traceable on the ground to the left.

[2] Copies of the *first* state are sometimes found *with* the cross. Such a set is in the possession of the writer.

Pirated copies of this set of prints in "chiaro oscuro" (mezzotint) and green ink were published by E. Kirkall or Kirkhall in November, 1732. By Hogarth's permission, copies were also engraved and issued in April "with Ornaments and Explanations" by G. King at the "Golden Head" Brownlow-Street, Drury-Lane. From these were prepared the illustrations to the book called *The Lure of Venus*, 1733. Sayer and Bowles also published copies; and Lavater reproduced some of the heads in his *Physionomie*, 1807. At Mr. H. P. Standly's expense, W. J. Smith engraved in 1829 the first design for the doctors in Plate V. J. B. Nichols, *Anecdotes*, 1733, p. 292, says it had previously been copied by S. Ireland, under the name of "D^r Ward and D^r Misaubin." There is a separate plate of Elizabeth Adams, the woman next the clergyman in Plate VI.; and the whole series were copied on wood in Cruikshank's manner for *Bell's Life* (*Gallery of Comicalities*).

$14\frac{3}{4} \times 11\frac{3}{4}$ in.

A Chorus of Singers; or, The Oratorio.

[Hogarth.] [1732.]

This was the Subscription Ticket for *A Midnight Modern Conversation;* and represents the Rehearsal of the Oratorio of *Judith*. Below the design in the *first* state is engraved the following receipt form:—"Rec^d of Five Shillings being the whole Payment for a Print Call'd the Midnight Moddern Conversation which I Promise to Deliver on y^e 1^st of March next [i.e. 1733] at farthest, But Provoided the Number Already Printed shall be Sooner Subscribed for, then y^e Prints shall be sooner Delivered & time of Delivery will be Advertiz'd." In the *second* state "Provoided" is corrected. It was afterwards issued as an etched print, and described as *A Chorus of Singers*. G. Cruikshank copied this plate in 1831 for Major's edition of Trusler.

$6 \times 6\frac{1}{2}$ in.

"*A Midnight Moddern Conuersation.*"

"W^m Hogarth Inv^t Pinxt & Sculpt." 1733.

Some of the impressions of the *first* state are in red. There

are four lines under the design beginning—"Think not to find," etc. In the *second* state, "Moddern" is corrected. In the later impressions, among other variations, a shadow thrown by the tobacco paper on the front of the table cloth, is added; and the contents of the vessel in the right hand corner, as well as the vessel itself, are cross hatched. There are various copies, viz[t] by G. Bickham ($3\frac{1}{2} \times 2\frac{3}{8}$ in.) in Bancks's *Poems*, 1738, i. 87; by Geo. Bickham Jun[r] ($17\frac{1}{2} \times 12\frac{3}{4}$ in.); by R. Cooper ($12\frac{5}{8} \times 17\frac{3}{4}$ in.); by Kirkall (mezzotint); and by a French engraver, Creite ($16\frac{1}{2} \times 10\frac{1}{2}$ in.). Copies without engravers' names were sold by Sayer and Bowles. A copy was also prepared by Bickham Jun[r] for his *Musical Entertainer* (1737?) where it appears in a cartouche at the head of a song entitled "The Releif; or Pow'r of Drinking." Some of the heads and figures were reproduced by E. Riepenhausen in a *Manuel contenant diverses Connaissances curieuses*, etc. Gottingen, 1786.

18 × $12\frac{7}{8}$ in.

Sarah Malcolm.

"W. Hogarth (ad Vivum) pinxit & sculpsit."

1733.

At the top of the plate, which was published March 10, is "Price 6[d]." The inscription below is, "Sarah Malcolm Executed in Fleet street, March y[e] 7[th] 1732 [1733] for Robbing the Chambers of M[rs] Lydia Duncomb in y[e] Temple, and Murdering Her, Eliz: Harrison & Ann Price." There is an engraved copy with "W. Hogarth ad vivum Pinxit," and there are reversed mezzotint copies. There is also a woodcut in the *Gentleman's Magazine* for March 1733, p. 153. In addition to these, there is a curious print ($4\frac{3}{4} \times 6\frac{1}{4}$) copied and reversed from Hogarth with the title "Sarah Malcom Ætat. XXII." "No Recompence but Love." At the woman's back, to the right, is a figure in a wig and bands holding a ring; and through a window to the left is seen the execution. In *Hogarth Illustrated*, ii. 295, John Ireland gives a full-length from a

picture belonging to Josiah Boydell, said to be copied from Horace Walpole's original oil-sketch at Strawberry Hill. Ireland's copy is dated May 31, 1791, and engraved by J. Barlow.

$6\frac{5}{8} \times 6\frac{7}{8}$ in.

Frontispiece to the Oratorio of "Judith."

"W. Hogarth Inv." "G. V^dr Gucht sc." 1733.

Underneath the plate is "Per Vulnera Servor Morte tuâ Vivens. Virg. Æneid." *Judith* was an opera by William Huggins, set to music by William Defesch. It was published in *octavo*, 1733. See *A Chorus of Singers.*

$5\frac{3}{4} \times 3\frac{3}{16}$ in.

"Sancho's Feast."

[Hogarth] [1733.]

There is a "proof before all letters" at the British Museum. The *second* state has the following title and publication line:—"Sancho at the Magnificent Feast prepared at his government of Barataria, is Starved in the midst of Plenty, Pedro Rezzio his Phisician, out of great Care for his health ordering every Dish from the Table before the Governour Tasts it." "Printed for H. Overton & J. Hoole at the White Horse without Newgate." "W. Hogarth Inv^t et Sculpsit." The *third* state has above the design,—"This Original Print was invented and engraved by Will^m Hogarth."

$11\frac{5}{8} \times 10\frac{3}{8}$ in.

The Laughing Audience.

[W. Hogarth.] [1733.]

This was the Subscription Ticket to the *Rake's Progress* and *Southwark Fair.* Below the design in the *first* state was engraved, "Rec^d of Half a Guinea being the first Payment for Nine Prints, 8 of Which Represent a Rakes Progress & the 9^th a Fair, Which I Promise to Deliver at Michaelmass next, on Receiving one

Guinea more, the Print of the Fair being Deliver'd at the time of Subscribing." In the *second* state, "when finish'd" is substituted for "at Michaelmass next;" and a line is added "NB: the Rakes alone will be two Guineas after the time of Subscribing." Many of these receipts have Hogarth's seal—a palette and pencils. This was set in a ring which Mary Lewis gave to John Ireland (*Hogarth Illustrated*, iii. 356). The later impressions of the *Laughing Audience* have no inscription, and were probably issued as etched prints, and described as *A pleased Audience at a Play*. Cruikshank copied it for Major's Trusler, 1831.

$6\frac{1}{4} \times 7$ in.

A Satire on Cuzzoni, Farinelli, and Heidegger.

[Hogarth ?] [1734.]

This satire is also ascribed to Dorothy, Countess of Burlington, who is said to have designed it, and had it etched by Goupy.

$8 \times 9\frac{1}{8}$ in.

Frontispiece to "Chrononhotonthologos."

[Hogarth ?] [1734.]

This is a frontispiece to *The Tragedy of Chrononhotonthologos* . . . Written by Benjamin Bounce, Esq.; [Henry Carey]. London: Printed for J. Suckburgh, etc. *n. d.* There is a copy by Mr. White of Brownlow Street in which a figure (a page who holds the Queen's train) is omitted.

$4\frac{1}{4} \times 5\frac{3}{4}$ in.

"A Rake's Progress."

"Invented Painted & Engrav'd by W^m^ Hogarth, June y^e^ 25 1735. According to Act of Parliament." 1735.

The inscriptions vary slightly in the arrangement of the words; and to Plate VI. is added "Sold at y^e^ Golden Head in Leicester Fields, Lon^don^." As to the publication

of this series, see pp. 56-7. The verses below the designs were by Dr. John Hoadly. In the *first* state, the publication line differs from that which appears above, and marks the *second* state.

PLATE I. [He takes possession]. In the *third* state the woollen draper's shop-bill is omitted; the Bible substituted for the memorandum book, which is moved to the tailor's foot; and the girl is made much older.

PLATE II. [His Levee]. The word "Horlot's" in the *first* state altered to "Harlot's."

PLATE III. [He revels]. "June y^e^ 24^th^, 1735" in the *first* state altered to "June y^e^ 25^th^, 1735" in the *second*. The Rake's companion has a hat instead of a cap in later impressions, and Pontac's portrait is substituted for the headless Cæsar near the looking-glass.

PLATE IV. [Goes to Court]. In the *second* state, a group of gambling boys takes the place of the shoe-black who steals the Rake's cane.

PLATE V. [He marries]. In the *second* state the Bridegroom's right foot is omitted.

PLATE VI. [He gambles]. "*Second* state: Rays round the candle stronger" (*Hogarth Illustrated*, iii. 339).

PLATE VII. [In the Fleet Prison]. "In the very earliest impressions, 'Plate 7' is not inserted in the margin." (*ibid.*) In the *second* state the wings over the tester are much darker than in the *first* state.

PLATE VIII. [In Bedlam]. The *second* state has "Retouched by the author, 1763," and a halfpenny with a figure of Britannia, and the date 1763, is fixed against the wall to show what the artist thought of the state of the nation.

These plates were copied with Hogarth's consent and sold in August 1735 by Thomas Bakewell, next Johnson's Court in Fleet Street, London. They were also copied by Sayer; and they were plagiarized (see p. 57). An alleged *First Design for the Rake's Progress*, from which Livesay copied the *Matchmaker* and *Old Maid*, faces p. 91 of *Graphic Illustrations*, ii.; and in the *Newgate Calendar* a print called *Betty Ireland's Dexterity* is borrowed from the woman

stealing the watch in Plate III. Besides these, there is a private etching, *The Fencer*, derived from Plate II.

$15\frac{1}{8} \times 12\frac{1}{4}$ in.

Southwark Fair.

"Invented Painted and Engrav'd by W^m Hogarth. 1733." [1735.]

Also known as *A Fair*, *The Humours of a Fair*. Although dated 1733, from advertisements in the *London Evening Post* it was not printed and issued until June 1735. Copies were sold by Overton and Hoole (34 × 22 in.), and by Carington and John Bowles engraved by R. Parr ($17\frac{3}{4} \times 13\frac{1}{2}$ in.). There is also a smaller copy ($13\frac{7}{8} \times 9\frac{1}{2}$ in.) with French and English titles.

$17\frac{3}{4} \times 13\frac{1}{2}$ in.

Woman Swearing a Child to a grave Citizen.

"W. Hogarth pinx." "J. Sympson Jun^r sculp." [1735 ?]

"Sold by J. Sympson Engraver and Print-seller at the Dove in Russell Court Drury Lane."

According to John Ireland (*Hogarth Illustrated*, iii. 263), the design has affinities with a humorous print after Heemskirk, under the title of *The Village Magistrate*, engraved by Dickinson in March 1772 in mezzotint. Hogarth's print was reproduced as "*Le Serment de la Fille qui se trouve enceinte*" by J. V. Schley in Picart's *Cérémonies et Coutumes Religieuses*, etc. 1738; and by Basire in vol. i., p. 248, of Bancks's *Works*, 1738, where it figures as the illustration to "The Substitute Father," a tale in verse. John Bowles also issued a large copy; and there is a mezzotint, dated June, 1816, by James Young.

$13\frac{1}{4} \times 10\frac{1}{8}$ in.

The Distressed Poet.

"Invented Painted Engraved & Publish'd by W^m

Hogarth March the 3rd 1736. According to Act of Parliament. Price 3 Shillings" 1736.

Below the *first* state are four lines from Book I. of the *Dunciad*, beginning "Studious he sate, with all his books around." On the wall is an engraving of Pope thrashing Curll. In the *second* state, the lines from the *Dunciad* have disappeared; and for Pope and Curll is substituted, "A View of the Gold Mines of Peru." The date of publication is also altered to "December the 15, 1740." Steevens, thought the poet was meant for Lewis Theobald, the editor of Shakespeare and the original hero of the *Dunciad;* and in January, 1794, the figure was issued by W. Richardson of Castle Street, Leicester Fields, as Theobald's portrait. There is an impression of this without letters in the British Museum. It has also been said to represent Thomas Rymer, the critic and antiquary.

$15\frac{1}{8} \times 12\frac{3}{8}$ in.

A Consultation of Physicians.

"Publish'd by W. Hogarth March the 3d 1736" "Price Sixpence." 1736.

At the base of the design is "*Et Plurima Mortis Imago*"; below it "The Company of Undertakers", and a description of their arms. In the *first* state, this description has "One Compleat Docter"; in the *second*, the error is corrected. G. Cruikshank copied this plate in 1831 for Major's edition of Trusler.

$7 \times 8\frac{1}{2}$ in.

The Author's Benefit Pasquin.

[W. Hogarth ?] [1736.]

"At ye Theatre in ye Haymarket." A ticket for the benefit of Henry Fielding, which, according to an inscription upon a copy facsimiled by A. W. Ireland in *Graphic Illustrations*, i. 130, must have been on Tuesday, April 25, 1736.

$5\frac{1}{4} \times 4\frac{1}{4}$ in.

The Sleeping Congregation.

"Invented Engraved & Published October 26: 1736 by W^m^ Hogarth Pursuant to an Act of Parliament." "Price One Shilling." 1736.

In the *first* state there is no motto under the royal arms, and the angel over the window to the right smokes a tobacco pipe; the *second* is the same with darkened shadows; the *third* has the motto, and the pipe is removed; the *fourth* has engraved along the bottom of the left margin "Retouched & Improved April 21 1762 by the Author." A copy in mezzotint ($9\frac{7}{8} \times 12\frac{3}{8}$) was issued by Bowles and Carver, of No. 69, St. Paul's Church Yard. Perhaps this is the pirated impression to which Mrs. Hogarth refers in a cautionary advertisement in the *London Chronicle* of February 2, 1765, where she says that several copies of it "have been bought in the Print Shops by her own servants."

$7\frac{3}{4} \times 10$ in.

Before and *After* (two prints).

"Invented Engraved & Published Dec^br^ y^e^ 15^th^ 1736 by W^m^ Hogarth Pursuant to an Act of Parliament." "Price two Shillings & 6 pence" 1736.

In the *first* state of "Before," the girl has a light necklace; in the *second* state, this is made much heavier, and the back of the bed is darkened. In "After," "Dec^br^" in the publication line is "Decm^br^." There are other variations.

$11\frac{7}{8} \times 14\frac{5}{8}$, and $12\frac{1}{8} \times 14\frac{5}{8}$ in.

"*Tartuffs Banquet.*"

[Hogarth ?] 1736.

The publication line of this plate is "Publish'd & Sold According to Act of Parliament by L: Gilliver at Homers head in Fleet street, 1736." The design only is ascribed to Hogarth; the engraving is by G. Vandergucht.

There is a motto at the sides from Horace; and 14 lines below from the poetical satire called *Seasonable Reproof*, 1735. The original drawing in bistre was sold in April, 1845, at Mr. H. P. Standly's sale. It had been facsimiled by W. J. Smith.

$8\frac{5}{8} \times 7\frac{1}{4}$ in.

"*The Right Honble. Frances Lady Byron.*"

"W. Hogarth pinx^{t}" "I. Faber fecit 1736."

1736.

The *first* state is a whole length. The best impressions are usually in brown ink. The *second* state is cut down to a three-quarters size, and has the inscription, "Sold by Faber at the Golden Head in Bloomsbury Square."

$12\frac{3}{4} \times 17$ in. and $9\frac{3}{4} \times 12\frac{3}{4}$ in.

Frontispiece to "The Lawyer's Fortune."

[Hogarth.] 1736.

The Lawyer's Fortune; or, Love in a Hollow Tree, a Comedy, London: Underhill, 1736, was by Lord Viscount Grimston.

$3 \times 5\frac{1}{8}$ in.

Scholars at a Lecture.

"Publish'd by W Hogarth January 20th, $173\frac{6}{7}$"

1737.

In the *first* state, *Datur Vacuum* is omitted from the book in the lecturer's hand; in the *second*, it appears, and the publication line is "Publish'd by W Hogarth March 3^{d} 1736 [1737]." G. Cruikshank copied this plate for Major's edition of Trusler, 1831.

$6\frac{7}{8} \times 8$ in.

"*Æneas in a Storm.*"

[Hogarth ?] 1737.

Below the plate is:—

"Tanta hæc Mulier *potuit Suadere* Malorum."

The publication line is, "Publish'd pursuant to an Act of

Parliament, 1737." "Price 6d" This plate, though ascribed to Hogarth, is probably by G. Vandergucht.

9 × 6 in.

The Four Times of the Day.

[Hogarth and B. Baron (*v. infra*).] 1738.

PLATE I. ["Morning"]. "Invented Painted Engrav'd & Publish'd by Wm Hogarth March 25. 1738 according to Act of Parliament." In the *second* state, the carrots are darkened, and the foreground cross-hatched.

PLATE II. ["Noon"]. "Invented Painted & Engraved by Wm Hogarth & Publish'd March 25. 1738 according to Act of Parliament." In the *second* state, the coat of the little boy is darkened, etc.

PLATE III. ["Evening"]. "Invented Painted & Publish'd by Wm Hogarth March 25th 1738, according to Act of Parliament." "Engraved by B. Baron" "Price 5 Shillings." In the earlier impressions the man's hands were printed in *blue*, to indicate his trade, that of a dyer; the woman's neck is *red*, to denote heat. There is a rare *first* state, without the girl, afterwards added on the plate by Hogarth himself to account for the crying of the little boy. The *second* state has the girl; in the *third* state, "the rail post is crossed with intersecting lines, and the clearness of the water is much injured."

PLATE IV. ["Night"]. "Invented Painted Engraved & Published by Wm Hogarth March 25, 1738. According to Act of Parnt." In the *second* state the ground on which the watchman and freemason stand is much darkened.

Carver and Bowles copied these plates in their "Artistic Caricatures" and they were mezzotinted by Spooner, "Morning" being, as it should be, reversed so as to bring Lord Archer's house (at present a Sporting Club) to the right instead of the left of the picture. In 1730 [1739 ?], the boy in "Morning" was copied by F. Sykes in a print known by collectors as "The Half-Starved Boy."

14⅞ × 18 in.

Strolling Actresses dressing in a Barn.

"Invented, Painted, Engraved, & Publish'd, by W^m^ Hogarth March the 25, 1738. According to Act of Parliament." 1738.

In the *first* state Flora is greasing her hair in her cap and feathers; there are three holes in the roof, and Juno's shoe is white. The *second* state is undescribed. In the *third* Flora's cap and feathers are removed; the roof has but one hole; and Juno's shoe is black.

21 × 16½ in.

The Foundlings.

"W. Hogarth inv:" "F. Morellon La Cave Sculp London." [1739.]

Headpiece to a Power of Attorney for the Foundling Hospital. There is a copy at the British Museum without the writing. The *third* state is followed by the "Power of Attorney."

8⅜ × 4½ in.

"*The Enraged Musician.*"

"Design'd, Engrav'd & Publish'd by W^m^ Hogarth Nov^br^ the 30^th^ 1741. According to Act of Parliament. Price 3 Shillings." 1741.

In the *first* state, the farrier, cats, steeple, play-bill, and dog are absent. The sweep has a Grenadier's cap, and there is a doll placed under the trap of bricks. This state —of which there is a tracing in the Steevens collection at Felbrigge Park—is very rare. In the *second* state, besides the above additions, the farrier's horse is white; in the *third* state it is *black*. The figure of the Milkmaid was engraved separately in 1824 (February 10) by B. Smith. Samuel Ireland gives an etching of what he professes to be the first design for this print at p. 115, vol. ii. of his *Graphic Illustrations*.

15¾ × 13⅛ in.

"*Martin Folkes, Esq.*"

"W^m Hogarth Pinx^t et Sculp^t" 1742.

"In early impressions, the name of W. Hogarth, etc., is not inscribed" (*Hogarth Illustrated*, iii. 342). At the British Museum there are a touched proof with MS. title, an impression before the letters, an impression with "Martin Folkes Esq^r;" only, and the state described above. J. Faber also engraved this in mezzotint in 1742 with "W Hogarth pinx^t 1741. J Faber fecit 1742."

$8\frac{7}{8} \times 11$ in.

"*The Mystery of Masonry brought to Light by y^e Gormagons.*"

"Hogarth inv: et Scul[p]." [1742.]

"Done from y^e Original, Painted at Pekin by Matachauter, Grav'd by Ho-ge, and sold by y^e Printsellers of London Paris & Rome." There is a reference table below the Print. The *first* state is without the artist's name, the *second* has it; the *third* has in addition, "London, Printed for Rob^t Sayer, Map & Printseller, at No. 53 in Fleet Street."

$13\frac{1}{2} \times 8\frac{1}{2}$ in.

"*The Charmers of the Age.*"

[Hogarth.] [1742.]

Ridicules Desnoyers the Dancing-Master and Signora Barberini. The original print was in the Strawberry Hill Collection. There is a modern copy by R^d. Livesay, published by M^rs. Hogarth and dated March 1, 1782, of which there are three states in the British Museum.

$9\frac{5}{8} \times 6\frac{5}{8}$ in.

"*Dr. Benjamin Hoadly, Lord Bishop of Winchester.*"

"W. Hogarth, Pinx." "B. Baron, Sculp." [1743.]

Sherlock engraved a small oval from this picture in 1759.

$11\frac{1}{4} \times 13\frac{7}{8}$ in.

Characters and Caricaturas.

"W. Hogarth Fecit 1743." [1743.]

Under the design is:—"*For a farthar* (*sic*) *Explanation of the Difference Betwixt* Character & Caricatura *See y^e Preface to* Jo^h Andrews." This was the Subscription Ticket for *Marriage A-la-Mode*; and bears the following receipt:—"Rec^d of Half a Guinea being the first Payment for Six Prints Called MARRIAGE A LA MODE which I Promise to deliver when finish'd on Receiving half a Guinea more. N.B. The price will be one Guinea and an half after the time of Subscribing." "On this print," says Ireland, "*Hogarth* makes the following remark. 'Being perpetually plagued, from the mistakes made among the illiterate, by the similitude in the sound of the words *character* and *caricatura*, I ten years ago endeavoured to explain the distinction by the above print; and as I was then publishing *Marriage A-la-Mode*, wherein were characters of high life; I introduced the great number of faces there delineated, (none of which are exaggerated) varied at random, to prevent if possible, personal application when the prints should come out:

"*We neither this nor that Sir Fopling call,*
He's knight o' th' shire, and represents you all."

This, however, did not prevent a likeness being found for each head, for a general character will always bear some resemblance to a particular one'" (*Hogarth Illustrated*, iii. 343).

8 × 8½ in.

"*The Battle of the Pictures.*"

[Hogarth] 1745.

This was the ticket for the auction of the "Rake's Progress," etc. in 1745 (see pp. 83-5). Above the design is engraved, "*The Bearer hereof is Entitled* (*if he thinks proper,*) *to be a Bidder for* Mr. Hogarth's Pictures, *which are to be Sold on the Last day of this Month*" (i.e. February, 1745). See pp. 84-5, and p. 238.

7⅞ × 6⅞ in.

"*Marriage A-la-Mode.*"

Scotin, Baron, Ravenet *ut infra.* 1745.

PLATE I. [The Contract]. "Engraved by G. Scotin" "Invented Painted & Published by W^m^ Hogarth" "According to Act of Parliament April 1^st^ 1745." In the *second* state a shadow is thrown on the building seen out of window, and on the light parts of the two dogs. In the *third* state all the shadows are strengthened.

PLATE II. [The Breakfast Scene]. "Engraved by B. Baron" "Invented Painted & Published by W^m^ Hogarth" "According to Act of Parliament April 1^st^ 1745." The *first* state is without the lock of hair on the lady's forehead, or with it, added in Indian ink. In the *second* state, the lock is engraved, and the shadows on the carpet are strengthened.

PLATE III. [The Scene with the Quack]. "Engraved by B. Baron" "Invented Painted & Published by W^m^ Hogarth" "According to Act of Parliament April 1^st^ 1745." In the *second* state the bow under the nobleman's chin is enlarged, and the shadow on the sole of his right shoe darkened. The girl's cloak and woman's apron are also darker.

PLATE IV. [The Toilet Scene]. "Engraved by S. Ravenet" "Invented Painted & Published by W^m^ Hogarth" "According to Act of Parliament April 1^st^ 1745." In the *second* state, the front of the curtains of the bed is cross-hatched; in the *third*, the faces of the Countess and the singer are essentially altered, and the curtains, frames, etc., are also darkened.

PLATE V. [The Death of the Earl]. "Engraved by R. F. Ravenet"[1] "Invented Painted and Published by W^m^ Hogarth" "According to Act of Parliament April 1^st^ 1745." In the *second* state, says Ireland (*Hogarth Illustrated*, iii. 344), "all the lights, figures on the tapestry, *etc.* are kept down, and the whole print

[1] Probably the writing-engraver's mistake. Ravenet's Christian names were François-Simon.

brought to a more still and sombre hue. Woman's eye, eyebrow, and neck strengthened: nostril made wider. Counsellor's leg and thigh intersected with black lines, instead of the delicate marks and dots first inserted. *Third* state; bears marks of a coarser *burin* than that of Ravenet."

PLATE VI. [The Death of the Countess]. "Engraved by G. Scotin." "Invented Painted & Published by W^m. Hogarth" "According to Act of Parliament April 1^st 1745." In the *second* state, says Ireland (*ut supra*, 345), "the whole of the print [is] rendered less brilliant, but more in harmony. Drapery of the dying woman improved." In the *third* state the shadows were strengthened.

Bowles, Sayer and Wilkinson issued cheap copies of the six prints without engraver's name, and with four lines of verse below each. In June 4, 1795—Aug. 1, 1800, the series was engraved in mezzotint for Messrs. Boydell from the original pictures by Richard Earlom. Large woodcuts of the series were issued with the *Weekly Times* and the *London Journal circa* 1847-1850.

17¼ × 13⅞ in.

Portrait of Archbishop Herring.

"William Hogarth Pinx^t" "C. Mosley sculp. according to Act of Parliam^t 1745." "Price 1^s" 1745.

Heading to a speech made by the Archbishop at York, 24 Sep^t. 1745. J. B. Nichols (*Anecdotes*, 331) speaks of a *second* state, "the head only, cut out of the large print, with the words 'D^r Herring, Lord Archbishop of Canterbury' engraved round the frame."

8½ × 6 in.

Mask and Palette.

[Hogarth.] [1745.]

Subscription Ticket to "Garrick in the Character of

Richard the Third." Livesay published a copy of it in 1781. (*Genuine Works*, iii. 137). The copy in the British Museum was given by Mrs. Hogarth to S. Ireland, Feby. 1781.

$4\frac{1}{2} \times 4$ in.

"*Taste in High Life.*"

"Painted by Mr. Hogarth." "Published May 24th. According to Act of Parliament." "Sold by Mr. Jarvis in Bedford Court Covent Garden. Price 6*d.* [1746.]

There is another impression which has "Invented & Painted by Wm Hogarth" only. From an Advertisement in the *General Advertiser*, this print was published in May, 1746. In 1798 the picture was copied in stipple for Boydell by Samuel Phillips ($17\frac{1}{2} \times 14\frac{1}{8}$ in.). The *first* state of this latter is without inscription; the *second* is dated "May 1, 1798"; the third "March 1, 1808."

$10\frac{3}{8} \times 7\frac{3}{4}$ in.

"*Mr. Garrick in the Character of Richard the* 3d."

"Painted by Wm Hogarth." "Engrav'd by Wm Hogarth & C. Grignion." "Publish'd according to Act of Parliamt June 20th. 1746."

1746.

Under the title is—"Shakespear. Act 5. Scene 7." The British Museum has a copy of the unfinished plate. There is also a mezzotint by A. Miller, Dublin, 1746.

$20 \times 15\frac{1}{4}$ in.

"*Simon Lord Lovat.*"

"Drawn from the Life and Etch'd in Aquafortis by Willm Hogarth." "Publish'd according to Act of Parliament August 25th 1746." 1746.

The *second* state is marked in the left hand corner, "price

1 Shilling." The head and bust was copied in the *Gentleman's Magazine* for December, 1746, by T. Jefferys. It was also reproduced as a watch paper, with a Calendar.

$8\frac{3}{4} \times 13\frac{1}{8}$ in.

"Lovat's Ghost on Pilgrimage."

[Hogarth ?] "Publish'd according to Act of Parliament June 15th 1747." 1747.

A Mezzotint. Underneath are six lines beginning, "Disguis'd thro' Life, a Layman at ye Block." A copy by S. Ireland, who asserts that Hogarth assured Dr. Webster of St. Albans it was his own design, faces p. 147 of *Graphic Illustrations*, i. A copy was also published May 1, 1788, by Molton & Co., No. 132, Pall Mall.

$12\frac{7}{8} \times 7\frac{1}{8}$ in.

Industry and Idleness.

"Design'd & Engrav'd by Wm Hogarth. Publish'd according to Act of Parliament 30 Sep. 1747." 1747.

PLATE I. [The Fellow 'Prentices at their Looms]. In the *first* state the inscription "Plate I" does not occur.

PLATE II. ["The Industrious 'Prentice performing the Duty of a Christian."] "*Second* state: Shadows on the organ, *etc.*, deeper."

PLATE III. ["The Idle 'Prentice at Play in the Church Yard, during Divine Service."] "*Second* state: Lines stronger."

PLATE IV. ["The Industrious 'Prentice a Favourite, and entrusted by his Master."] *Second* state: Mr. West's coat cuff and porter's apron darkened.

PLATE V. ["The Idle 'Prentice turn'd away, and sent to Sea."] *Second* state: "Tender lines in the offing worn out; broader lines in the faces."

PLATE VI. ["The Industrious 'Prentice out of his Time, & Married to his Master's Daughter."] *First* state: *Goodchild and West*, instead of *West and Goodchild* to which the sign was afterwards altered, in the

second state. There is a *third* state with further variations.

PLATE VII. ["The Idle 'Prentice return'd from Sea, & in a Garret with a common Prostitute."] *Second* state: The bottom of the coverlid is cross hatched, and the man's hair is black. There are other variations.

PLATE VIII. ["The Industrious 'Prentice grown rich, & Sheriff of London."] "*Second* state. Shadows strengthened."

Plate IX. ["The Idle 'Prentice betray'd by his Whore, & taken in a Night Cellar with his Accomplice."] *Second* state: Woman's face altered; print darkened.

PLATE X. ["The Industrious 'Prentice Alderman of London, the Idle one brought before him, & Impeach'd by his Accomplice."] "*Second* state. Shadows heightened."

PLATE XI. ["The Idle 'Prentice Executed at Tyburn."] "*Second* state. Shadows on the parson's face, pigeon, *etc.* stronger."

PLATE XII. ["The Industrious 'Prentice Lord-Mayor of London."] *Second* state: Coachman's coat darkened; tapestry under Prince and Princess cross-hatched, etc.

Lavater reproduced some of the figures in this series for his *Physiognomy*, 1807. The fat citizen in a tie-wig in Plate VIII., says John Ireland, was copied by Bartolozzi. He also states that there are "tolerably correct copies of the same size." The original sketches (in pen and india ink) were sold at the Strawberry Hill sale in 1842, the purchaser being Mr. H. P. Standly.

V. S.

Head-piece to "The Jacobite's Journal."

[Hogarth ?] 1747.

This headpiece (a wood-cut) was prefixed to Henry Fielding's *Jacobite's Journal*, Nos. 1 to 12, after which, being worn out, it was discarded. The first number is dated Dec. 5, 1747. It was copied by Richard Livesay

(Nov. 27: 1781); and also in vol. i. p. 149, of S. Ireland's *Graphic Illustrations*, 1794. Walpole, and after him H. P. Standly, had the alleged original sketch in red chalk for this design.

$7\frac{1}{4} \times 4\frac{1}{2}$ in.

The Stage Coach; or, Country Inn Yard.

"Price one Shilling" "Design'd and Engrav'd by W. Hogarth." "Publish'd According to Act of Parliament. 1747." 1747.

In the *first* state the flag in the background is without the words "No old Baby"; in the *second* state, the words appear; in the *third*, they have been obliterated. In the *third* state the front of the bar is also much darkened. There is a copy of this print by I. June, entitled "A Country Inn Yard at the Time of an Election."

$11\frac{5}{8} \times 8$ in.

"*Jacobus Gibbs, Architectus* 1747."

"Will[m] Hogarth delin" "B. Baron Sculp" 1747.

There is a copy of this in the British Museum with architectural back-ground, and the addition of "Architectus, A.M. and F.R.S." It was engraved, partly in mezzotint and partly in line by J. M'Ardell, without date, and with the title "Jacobus Gibbs, Architectus, A.M. and F.R.S."

$7\frac{3}{8} \times 10\frac{3}{8}$ in.

Hymen and Cupid.

[Hogarth] [1748].

This was the ticket for the Masque of *Alfred*. It was afterwards intended to be used as the subscription ticket for the print of "Sigismunda." '£2 2*s*' is usually written on the earliest impressions (*Hogarth Illustrated*, iii. 349).

"*O the Roast Beef of Old England, &c.*"

"Painted by W. Hogarth" "Engrav'd by C.

Mosley & W. Hogarth." "Publish'd according to Act of Parliament March 6th 1749." 1749

In the *second* state the whole of the shadow in the foreground is considerably darkened. It was copied by J. June and others. Robert Sayer published a reduction as a heading to a Cantata by Theodosius Forrest entitled *The Roast Beef of Old England.* (See also "*Bibliography*," under 1759.)

17¼ × 13½ in.

"*Mr. Hogarth.*"

"Publish'd according to Act of Parliament by R. Sayer opposite Fetter Lane. Sept 29, 1749."

[1749.]

A watch-paper head of Hogarth from *Calais Gate.*

"*Captain Thomas Coram.*"

"Willm Hogarth Pinxt." "Jas McArdell Fecit."

1749.

A three-quarters mezzotint. The *first* state (in the British Museum) is before the writing; the *second* is as above. A *third* was published by Laurie and Whittle in 1794. A full-length copy (13⅜ × 20 in.) was engraved, Dec. 1, 1796, by W. Nutter, in stipple, and published by R. Cribb of No. 288, Holborn.

10 × 12⅛ in.

"*John Palmer* 1749."

"W Hogarth Pinx" "B. Baron Sculp." 1749.

This is a little circular portrait under a view of Ecton Church, Northamptonshire.

2 in. diam.

"*Gulielmus Hogarth.*"

"Se ipse Pinxit et Sculpsit 1749." 1749.

The *first* state is without the writing, and the words "The

Line of Beauty" on the palette. This portrait (says J. B. Nichols, 227) was also mezzotinted by C. Spooner, 1749. In 1795 (June 4), Benjamin Smith engraved it for the Boydells. In this impression the three books are lettered respectively "Shakespeare," "Swift," and "Milton's Paradise Lost;" while the Palette is inscribed—"The Line of Beauty and Grace. W. H. 1745." Besides the copies in the ordinary collections (See "Introductory Note" to this Catalogue), it was engraved by T. Chambers, and then by B. P. Gibbon, for Walpole's *Anecdotes of Painting;* by Barlow for *Hogarth Illustrated* (1791); by W. Edwards (1829) for the *Family Library;* by I. Mills for the *Wonderful Magazine* (1808), and by Audinet (May 1, 1794) for Harrison & Co.

$10\frac{1}{4} \times 13\frac{3}{8}$ in.

Arms, Bagpipes, etc.

[Hogarth.] [1750.]

Subscription Ticket to the "March to Finchley," with the following form of Receipt:—

"Rec'd of 7^s: 6^d: being the whole Payment for a Print Representing a March to Finchly in the year 1746 [*sic*] which I promise to deliver when finish'd on sight hereof. N.B. Each print will be half a Guinea after the Subscription is over."

$7\frac{1}{2} \times 6\frac{3}{4}$ in.

"A Representation of the March of the Guards towards Scotland in the Year, 1745."

"Engrav'd by Luke Sullivan." 1750.

Commonly called 'The March to Finchley.' There are several states of this plate. The *first* (in the British Museum) is the etching; the *second*, the finished plate, is without writing; the *third* has the following inscription:—"Painted by Will^m Hogarth & Publish'd Dec^{br} 30. 1750. According to Act of Parliament." "A Representation of the March of the Guards towards Scotland, in the year

1745." "To His Majesty the King of Prusia, an Encourager of Arts and Sciences! This Plate is most humbly Dedicated." "Engrav'd by Luke Sullivan." In the *fourth* state, the beginning of this inscription is varied :—" Painted, & Publish'd by Will^m^ Hogarth Dec^br^ 30. 1750," etc.; in the *fifth* the date is altered to Dec^br^ 31^st^ (the 30^th^ December having been a Sunday); in the *sixth*, the spelling of "Prussia" is corrected, and the words "Retouched and Improved by W^m^ Hogarth, republish'd June 12^th^ 1761," are added. The *seventh* and *eighth* states were further worked on. There are three contemporary copies of this print. The figure of the Pie-man was also engraved separately in 1824 (Feb. 10) by Benjamin Smith.

21¼ × 16¼ in.

Archbishop Herring.

"Will^m^ Hogarth Pinxit." "B Baron sculp^t^" "Publish'd according to Act of Parliam^t^ 1750, for S. Austen Bookseller in Newgate Street."

1750.

At the British Museum are impressions of the unfinished print; the print without the letters; and the print as above with arms and title.

11⅛ × 13⅞ in.

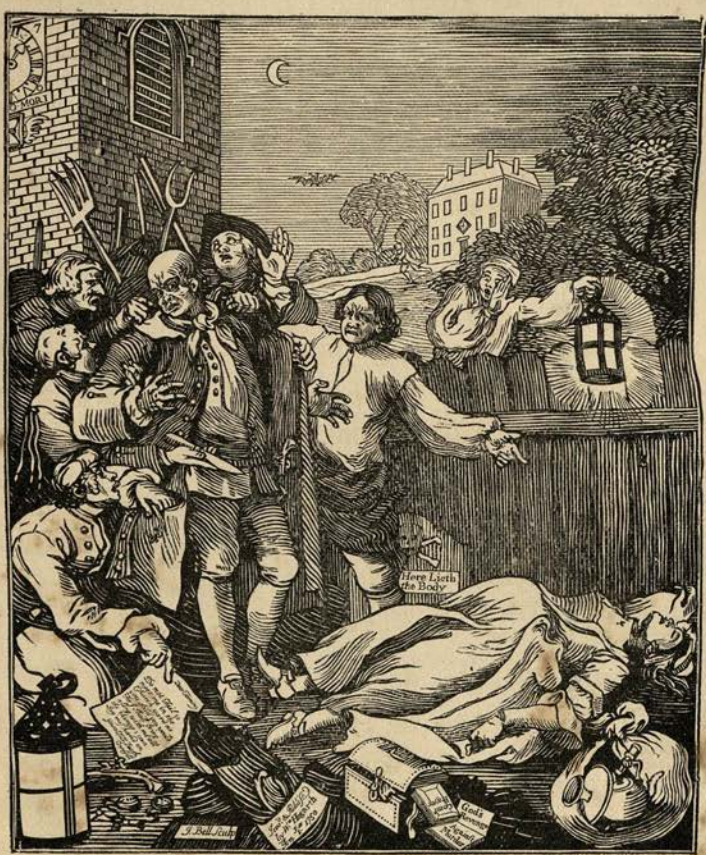
"*Beer Street.*"

"Design'd by W. Hogarth" "Publish'd according to Act of Parliament Feb. 1. 1751." Price 1^s^."

1751.

There are three quatrains under the plate beginning "Beer, happy Produce of our Isle." In the *first* state, the blacksmith is lifting a Frenchman by the waist-belt; in the *second*, he flourishes a shoulder of mutton, and a pair of figures etc. are added. A copy was issued by Sayer and Bowles.

11¾ × 14 in.



THE FOUR STAGES OF CRUELTY. (Plate III.)
From J. Bell's Woodcut.

"*Gin Lane.*"

"Design'd by W. Hogarth." "Publish'd according to Act of Parliament Feb. 1, 1751. Price 1^{s}.

1751.

The three quatrains begin "Gin cursed Fiend, with Fury fraught." In the earlier impressions, the face of the falling child is plump and white; in the later ones it is wizened and much darkened. A copy was issued by Sayer and Bowles.

11¾ × 14 in.

The Four Stages of Cruelty.

"Design'd by W. Hogarth" "Published according to Act of Parliament Feb. 1. 1751." "Price 1^{s}"

1751.

The price of those on common paper was 1*s.*; on superior paper 1*s.* 6*d.* Under each plate are three quatrains, probably by the Rev. James Townley. The *second* states have the shadows strengthened. There are woodcut copies of Plates 3 and 4 by J. Bell. They deviate from the coppers in certain particulars.

11¾ × 14 in.

"*Paul before Felix.*"

"Design'd and scratch'd in the true Dutch taste by W^{m} Hogarth." "Publish'd According to Act of Parliament May 1st 1751." 1751.

Given as a receipt for "Paul before Felix," and "Moses brought to Pharaoh's Daughter" with this inscription,—"Rec^{d} 5^{s}. being the First Payment for two Prints, one Moses brought to Pharoahs Daughter, the other Paul before Felix which I promise to Deliver when finish'd on the payment of 5 shillings more. N.B. Each Print will be 7^{s} 6^{d} after the subscription is over." In the *second* state the publication line runs "Design'd & Etch'd in the rediculous manner of Rembrant, by W^{m} Hogarth" and a

diminutive imp is sawing through the leg of St. Paul's stool. The early impressions are stained with bistre, and have Hogarth's palette seal.

13¼ × 9¾.

"*Paul before Felix*" (1).

"Engraved from the Original Painting in Lincoln's Inn Hall, Painted by W^m^ Hogarth." "and Publish'd by him Feb^y^ the 5^th^ 1752."

1752.

Over the above is the text, "And as he reasoned of righteousness, temperance and Judgment to come, Felix trembled" (See next plate). In the *second* state, a quotation from Dr. Joseph Warton's *Essay on Pope* is engraved at the bottom corners, and the publication line is altered to "Engraved by W^m^ Hogarth from his Original Painting in Lincoln's Inn Hall & Publish'd as the Act directs, Feb. 5. 1752"; in the *third* state, the quotation from Warton is omitted. (As to this, see *Genuine Works*, i. 207-13; and Warton's *Essay*, 2nd ed. 1762, p. 119 n.)

20 × 15 in.

Paul before Felix (2).

"From the original Painting in Lincoln's Inn Hall, Painted by W^m^ Hogarth." "Published Feb^y^ the 5^th^ 1752." "Engrav'd by Luke Sullivan." 1752.

There is the same text in this as in the preceding plate; but there are fewer figures. In the *second* state, the same quotation from Warton as in the foregoing plate is engraved at the bottom corners, and the engraver's name and date of publication are omitted. In the *third* state, the quotation is omitted.

19¾ × 15 in.

Moses brought to Pharaoh's daughter.

"From the Original Painting in the Foundling

Hospital, Engraved by Will^m^ Hogarth & Luke Sullivan." "Published Feb. 5 1752 according to Act of Parliament." "W. Hogarth pinx^t^."

1752.

The *second* state has the same quotation from Dr. Warton as the Paul before Felix (1) and (2); in the *third* state, this was omitted. "W Hogarth pinx^t^," and "Published according to," etc. were also effaced, and their place supplied by "Published as the Act directs Feb^ry^ 5, 1752." In the British Museum there is an impression before the writing.

19¾ × 15 in.

Columbus breaking the Egg.

[Hogarth] [1752.]

Subscription ticket for the *Analysis of Beauty*. The *first* state has the following form of receipt,—"Rec^d^ of five Shillings being the first Payment for a Short Tract in Quarto call'd the Analysis of Beauty; wherein Forms are consider'd in a new light, to which will be added two Explanatory Prints Serious and Comical, Engraved on large Copper Plates fit to frame for Furniture." N.B. The Price will be rais'd after the Subscription is over. In the *second* state this was burnished off, the plate reduced, and "Design'd & Etch'd by W^m^ Hogarth Decem 1. 1753" substituted.

7 × 5⅝ in.

Two Plates to "The Analysis of Beauty."

"Designed, Engraved, and Publish'd by W^m^ Hogarth, March 5^th^ 1753, according to Act of Parliament." 1753.

In Plate 1 (A Statuary's Yard) the *first* state is distinguished by the words "Et tu Brute" upon the pedestal of Quin in the character of Brutus; in the *second* state, this inscription is erased. In Plate 2 (A Country Dance), there is a

vacant chair under the picture of Henry VIII.; in the *second* state, a sleeping figure occupies the chair, and the chief pair of dancers is considerably altered.

$19\frac{1}{4} \times 14\frac{1}{2}$ in.

Frontispiece to "Kirby's Perspective."

"W. Hogarth inv. et delin." "L. Sullivan sculp." 1753.

This was the frontispiece to Joshua Kirby's edition of Dr. Brook Taylor's Method of Perspective, 1753. At the top is the word "Frontispiece," and under the plate—"*Whoever makes a* DESIGN *without the Knowledge of* PERSPECTIVE *will be liable to such Absurdities as are shewn in this* Frontispiece." S. Ireland gives a copy of the original drawing for this at p. 134, vol. ii. of his *Graphic Illustrations*, while at p. 158 of vol. i. he reproduces an oil-sketch which he calls the "first thought."

$6\frac{3}{4} \times 8\frac{1}{16}$ in.

Crowns, Mitres, Maces, etc.

"Design'd, Etch'd & Publish'd, as the Act directs, by W^m Hogarth, March 20^th 1754." 1754.

Subscription ticket to the Election series. It had originally been prepared in 1736 as a head-piece to an inscription expressing the artist's gratitude to the legislature for passing the Act 8 Geo. II. cap. 13. The receipt added at the foot varies in different cases. In the *first* state, it is for "5^s," being part payment for "An Election Entertainment"; in the *second*, "One guinea" for the first payments for the set of four; in the *third*, "15" for the first payments for "The Polling," "Canvassing for Votes," and "Chairing the Members."

$7\frac{1}{2} \times 8\frac{1}{2}$ in.

Four Prints of an Election.

Hogarth and others (*v. infra*). 1755-8.

PLATE I. ("An Election Entertainment"). "Painted and

the Whole Engraved by W^m^ Hogarth." "Published 24^th^ Feb^ry^ 1755, as the Act directed." The *first* state (in the British Museum) is without the writing above and below. The *second* state, besides the title and publication line, is inscribed "To the Right Honourable Henry Fox, &c. &c. &c." In the *third* state, "and the——" on the flag outside the window is removed, and a cobweb introduced in the angle of the casement. In the *fourth* state, "the whole" in the publication line is scratched over; and, among other variations, the fat woman's right arm hangs down instead of being bent under her apron, seven lemons near the punch tub in the three previous states are removed; and "Pro Patria" replaces "For our Country" in the butcher's cap. In the *fifth* state, "the whole" is restored; in the *sixth* state it is erased once more. In the *seventh*, it is again effaced.

PLATE II. ("Canvassing for Votes"). "Painted by W. Hogarth. Engrav'd by C. Grignion." "Published 20^th^ Feb^ry^ 1757. As the Act directs." The *first* state is without the writing. The *second* state, besides the title and publication line, is dedicated to Sir Charles Hanbury Williams. In the *third* state, the lion's teeth are removed. In the British Museum are three impressions of the plate in progress.

PLATE III. ("The Polling"). "Engrav'd by W. Hogarth & Le Cave." "Published 20 Feb^ry^ 1758. As the Act directs." The *first* state is without the writing; the *second* state, besides the title and publication line, is dedicated to Sir Edward Walpole. In the *third* state, the words "Milicia Bill" appear on the coat of the maimed elector.

PLATE IV. ("Chairing the Members"). "Engrav'd by W. Hogarth & F. Aviline." "Published 1^st^ Jan^ry^ 1758 as the Act directs." It is dedicated to the Honourable George Hay. In the *second* state, the word "indintur" [indenture] is written on the scroll hanging out of the attorney's window.

$21\frac{1}{4} \times 15\frac{3}{4}$ in.

The Invasion (Two Plates).

"Design'd and Etch'd by W^m^ Hogarth" "Publish'd according to Act of Parliament March 8^th^, 1756." 1756.

In the early impressions the words "France" and "England" are omitted; "Plate 1^st^" and "Plate 2^nd^" being the only titles. Under each design are twelve lines by David Garrick.

14¾ × 11½ and 14½ × 11½ in.

Mr. John Pine.

[M^c^Ardell.] [*c.* 1756.]

A mezzotint. The *first* state has no inscription; below the *second* is—"M^r^ Pine, Done from an Original Picture painted by M^r^ Hogarth, in Imitation of Rembrant, By J^s^ M^c^Ardell." "sold at the Golden Head the Corner of Southampton Str^t^, Cov^t^ Garden." "Price 2^s^" The *third* state is darkened and the "sold," etc., omitted. There is also a head of Pine with "Hogarth pinx^t^" and "London" "printed for Geo. Pulley at Rembrandt's head, the corner of Bride Court, Fleet Street," and there is a small copy entitled *Le Bourgmestre Syx, ami de Rembrant.*

8¾ × 11⅜ in.

Hogarth painting the Comic Muse.

[Hogarth.] 1758.

In the *second* state at the British Museum, the inscription runs "W^m^ Hogarth Sergeant Painter to His Majesty. The Face Engrav'd by W^m^ Hogarth and Publish'd as the Act directs." The *third* state omits "and," and adds after "directs"—"March 29 1758." The *fourth* state omits "The Face Engrav'd by W^m^ Hogarth." In the *fifth*, "Serjeant Painter" is scratched through, Comedy has the face and mask marked with black, and on the pillar is written, "Comedy 1764." The *sixth* state has nothing but "William Hogarth. 1764." The head in this print

was copied in 1782 by Edner for A. Crayen's translation of Nichols's *Anecdotes*, 1783 (see p. 211); also for Jeffrey of Pall Mall.

$13\frac{1}{2} \times 14\frac{5}{8}$ in.

"*The Bench.*"

"Design'd & Engrav'd by W. Hogarth" "Publish'd as the Act directs, 4 Sep. 1758." 1758.

Under the design (in addition to "The Bench") is written "Of the different meaning of the Words Character, Caracatura, and Outrè in Painting and Drawing. Addressed to the Honble Coll. T—s—d." On a separate copper is a long explanatory inscription. In the *second* state, the word "Character" appears over the design, and "Addressed," etc. is left out. In the *third* state "Character" is effaced, as is also the King's Arms on the wall, the place of the latter being supplied by eight caricatured heads, and after the word Drawing is added—"This Plate would have been better explain'd had the Author lived a Week longer." A later state omits this, and adds at the end of the explanatory inscription: "The unfinish'd Groupe of Heads in the upper part of this Print was added by the Author in Octr. 1764: & was intended as a further Illustration of what is here said concerning Character Caracatura & Outrè, He worked upon it the Day before his Death which happened the 26th of that Month."

$7\frac{3}{4} \times 6\frac{5}{8}$ in.

The Cockpit.

"Design'd and Engrav'd by Willm Hogarth" "Publish'd according to Act of Parliament Nov. 5th 1759." 1759.

There is but one state of this print. At the bottom of the design, on an upright oval medallion or token, is a crowing cock; on the ground of the medallion are the words "Royal Sport." The medallion is entitled "Pit Ticket."

$14\frac{5}{8} \times 11\frac{3}{4}$ in.

Frontispiece to "Tristram Shandy," vol. ii.

"W Hogarth invt." "S. Ravenet Sculpt."

[1759.]

"Vol. 2. page 128." Over the left-hand top-corner is "Frontispiece Vol. 1." A hat and clock are introduced in the *second* state. There is a copy by the same Engraver. Heath and Grignion also reproduced the design.

$3\frac{1}{8} \times 5\frac{3}{8}$ in.

Frontispiece to Joshua Kirby's "Perspective of Architecture."

"Wm Hogarth, July 1760." "Wm Woollett, sculp." 1760.

Over the design is "Frontispiece." This was also engraved by C. Grignion in 1793; and Samuel Ireland gives a copy of the original design at p. 140, vol. ii. of his *Graphic Illustrations.*

15 × 9 in.

"Huggins."

"Hogarth pinxt." "Major sculpt" [1760.]

This circular plate was engraved for a translation of Dante which never got beyond the proposal stage. In the *first* state there is no writing, no bust of Ariosto, or inscription "Dante"; in the *second* these are added.

$2\frac{3}{4}$ in. diam.

Frontispiece to "Tristram Shandy," vol. iv.

"W. Hogarth invt." "F. Ravanet [*sic*] sculp."

[1761.]

Over the right-hand top corner is "Vol. iv. page 112" There is a copy of this by John Ryland.

$3\frac{1}{8} \times 5\frac{3}{8}$.

Frontispiece to the Catalogue of Pictures exhibited in Spring Gardens, 1761.

"W. Hogarth inv^t et del." "C Grignion sculp." Published according to Act of Parliament May 7, 1761." 1761.

The *second* state has the motto:—"*Et spes & ratio Studiorum in Cæsare tantum.*" JUV. There was another print from this design by the same engraver.

$5\frac{3}{8} \times 6\frac{7}{8}$ in.

Tailpiece to the Catalogue of Pictures exhibited in Spring Gardens, 1761.

"W. Hogarth inv^t et del." [1761.]

The second state has the motto, "*Esse quid hoc dicam?—vivis quod Fama negatur*"—MART." and the inscription "W. Hogarth inv^t C. Grignion sculp. Publish'd according to Act of Parliament, May 7, 1761." The word "Obit," thrice repeated in the *first* state, is altered to "Obiit."

$5\frac{1}{4} \times 4\frac{1}{2}$ in.

"*The five orders of Perriwigs as they were worn at the late Coronation, measured Architectonically.*"

[Hogarth.] 1761.

There is no engraver's name; and the publication line is "Publish'd as the Act directs Oct^r 15, 1761 by W: Hogarth." In the middle of the plate is the notice:—"Least the Beauty of these Capitels [*sic*] should chiefly depend, as usual, on the delicacy of the Engraving, the Author hath Etched them with his own hand." In the *second* state, the second "e" in the word "Advertisement," omitted in the *first* state, is added on the back of one of the figures (the Countess of Northumberland).

$8\frac{1}{4} \times 10\frac{3}{4}$ in.

Time Smoking a Picture.

[Hogarth.] 1761.

Subscription Ticket for *Sigismunda.* Upon the upper part of the picture frame is a Greek motto; below the design the words—

"To Nature and your Self appeal,
Nor learn of others, what to feel. Anon:"

Under a broken statue to the right is

"—As Statues moulder into Worth. P: W:"

The *first* state is without the word "Crates" prefixed to the Greek motto. The following form of receipt was used for *Sigismunda.* "1761. Rec^{d} of
half a Guinea being the whole Payment for a Print of Sigismonda mourning over the Heart of Guiscardo her murder'd Husband, w^{ch} I promise to deliver, when finish'd. N.B: the price will be 15^{s} after the Subscription is over."

$6\frac{3}{4} \times 8\frac{1}{8}$ in.

"*Credulity, Superstition, and Fanaticism. A Medley.*"

"Design'd and Engrav'd by W^{m} Hogarth."
"Published as the Act directs March y^{e} 15th 1762." 1762.

Under the title is—"Believe not every Spirit; but try the Spirits whether they are of God: because many false Prophets are gone out into the World. 1. John. Ch. 4. V. 1." The title, etc. is on a separate copper.

$12\frac{1}{2} \times 14\frac{1}{2}$ in.

"*The Times Plate I.*"

"Designed & Engraved by W Hogarth"
"Published as the Act Directs Sep^{r} 7 1762"
1762.

In the *first* state, Pitt, afterwards Earl of Chatham, on stilts, and in the character of Henry VIII., is blowing up the

flames; in the *second*, the plate has slight variations; in the *third*, a direct portrait of Pitt is substituted for the figure of Henry VIII.

$11\frac{1}{2} \times 8\frac{1}{2}$ in.

"*The Farmer's Return.*"

"W^m^ Hogarth delin." "James Basire. sculp."

1762.

Frontispiece to Garrick's *The Farmer's Return from London.* An Interlude. London: J. & R. Tonson, 1762. There is an impression in the British Museum without the writing. A copy of a somewhat different sketch by Hogarth of Garrick in this piece is given by S. Ireland at p. 171 of vol. i. of his *Graphic Illustrations.*

6 × 7 in.

"*T. Morell, S.T. P.—S.S.A.*"

"W. Hogarth. del," "James Basire, Sculp."

[1762.]

In the later impressions "Thesaurus" and "Ætat 60" are added. There is an impression without the writing in the British Museum.

$5\frac{7}{8} \times 7\frac{6}{8}$ in.

"*Henry Fielding, Ætatis XLVIII.*"

"W^m^ Hogarth delin." "James Basire sculp."

1762.

The *first* state is without frame or ornaments. The print was prepared as a frontispiece to the edition of Fielding's works issued in June, 1762.

Oval. $2\frac{7}{8} \times 3\frac{1}{4}$ in.

"*John Wilkes, Esq^r^*"

"Drawn from the Life and Etch'd in Aquafortis by Will^m^ Hogarth." "Price 1 Shilling."

"Publish'd according to Act of Parliament May y^e 16. 1763." 1763.

In the later impressions the face was retouched. There are many pirated copies of this design. Hogarth's original sketch (see note to p. 174) was copied by S. Ireland in vol. i. of the *Graphic Illustrations*, p. 176.

$8\frac{5}{8} \times 12\frac{1}{4}$ in.

"*The Bruiser, C. Churchill,*" *etc.*

"Design'd and Engraved by W^m^ Hogarth Price 1^s^." "Publish'd according to Act of Parliament August 1, 1763." 1763.

The full inscription is—"The Bruiser, C. Churchill (once the Rev^d^!) in the Character of a Russian Hercules, Regaling himself after having Kill'd the Monster Caricatura that so Sorely Gall'd his Virtuous friend, the Heaven born Wilkes.

"But he had a Club this Dragon to Drub,
Or he had ne'er don't I warrant ye:"

In the *first* state, "*Lye* 1" and "*Lye* 5" on the club are white, the inscription reads "a *Modern* Hercules," and the price is 1*s.* In the *second* state the white knots are shaded, and "Russian" is substituted for "Modern." In the *third* state stronger lines have been drawn across the inscription on the book marked "A New way to Pay Old Debts," &c. In the *fourth* state a picture is placed before the palette in which the figure of Hogarth wears a white hat, and the price is raised to 1*s.* 6*d.* In the *fifth* state "N.B." (*i.e.* North Briton) appears on the club, Hogarth's hat is made black, and "Dragon of Wantley" is added after the motto.

$10\frac{1}{4} \times 13\frac{3}{8}$ in.

"*The Weighing House*"

[Engraved by L. Sullivan.] 1763.

Frontispiece to *Physiognomy; Being a Sketch only of a larger Work on the same Plan, etc.* "By the Editor of the

History and Antiquities of Wheatfield in Suffolk" [*i.e.* The Rev. John Clubbe]. London: Dodsley, 1763. The book is dedicated to Hogarth. A smaller copy was engraved by W. W. Ryland for Clubbe's Works.

$7\frac{1}{8} \times 8\frac{3}{4}$ in.

A Witch on a Broomstick.

[Hogarth.] [1763?]

Engraved for a pamphlet against the Hutchinsonians by Dr. Gregory Sharpe; but not published. A copy faces p. 175 of *Graphic Illustrations*, i.

$3\frac{1}{4} \times 5\frac{1}{2}$ in.

"*The Bathos, or Manner of Sinking, in Sublime Paintings, inscribed to the Dealers in Dark Pictures.*"

"Design'd and Engrav'd by W^m^ Hogarth." "Publishd according to Act of Parliam^t^ March 3^d^ 1764." 1764.

There are two medallions below the design. That to the left, a circle, contains a pyramidal shell with the inscription, "The Conic Form in w^ch^ the Goddess of Beauty was worship^d^ by the Ancients at Paphos in y^e^ Island of Cyprus" (See p. 178)." The other, to the right, an oval, contains a cone encircled by the line of Beauty. After the sub-title is a Latin Cross referring to the following engraved note, "See the manner of disgracing y^e^ most Serious Subjects, in many celebrated Old Pictures, by introducing Low, absurd, obscene & often prophane Circumstances into them.' There are other inscriptions on the plate, and over it is engraved "Tail Piece."

$12\frac{3}{4} \times 10\frac{1}{4}$ in.

"*Satan, Sin, and Death.*"

[Hogarth.] Engraved by C. Townley. [1767.]

From *Paradise Lost*, Bk. 2, "and intended (says J. B.

Nichols, *Anecdotes*, 1833, p. 272) to have been published April 16, 1767; but, when a few copies were printed, the plate was destroyed." Five impressions only were known when Nichols wrote. It was etched by T. Rowlandson, "from a Painting in Chiaro Scuro by R. Livesay," and engraved by J. Ogborne, June 1, 1792; and by S. Ireland (*Graphic Illustrations*, i. 178.)

21 × 17 in.

"*The Good Samaritan.*"

"Will^m. Hogarth pinxit." "Ravenet & Delatre sculpserunt." "Published, Feb^y 24^th. 1772 by John Boydell Engraver, in Cheapside London."

1772.

Under the design is a smaller one headed "John Boydell excudit;" and the plate is said to be "Engraved from the Original Picture; Painted by William Hogarth Esq^r on the Stair Case in S^t Bartholomew's Hospital."

21 × 16 in.

"*The Pool of Bethesda.*"

"Will^m Hogarth pinxit." "Ravenet & Picot sculpserunt." "Published Feb^y 24^th. 1772 by John Boydell Engraver, in Cheapside London."

1772.

Under the design is a smaller one headed "John Boydell excudit;" and the plate is stated to be "Engraved from the Original Picture; Painted by William Hogarth Esq. on the Stair Case in S^t Bartholomew's Hospital."

21 × 16 in.

"*The Politician.*"

"Will^m Hogarth Inv^t" "Etch'd by J : K : Sherwin." "Pub^d as the Act directs by Jane Hogarth, 1775." 1775.

This is said to be "Etch'd from an Original Sketch of

W^m Hogarth's, in the Possession of M^r. [Theodosius] Forrest." The early impressions have "31 October" inserted with a pen. There are also two in the British Museum without the writing, and with the hilt of the sword coming through the coat. The print was copied by J. Mills for *Hogarth Illustrated*, iii. 274.

$10\frac{3}{8} \times 13$ in.

A View of M^r. Ranby's House at Chiswick.

"Publish'd as the Act directs by Jane Hogarth at the Golden-head Leicester Fields 1^st May, 1781." 1781.

* There is a copy in the British Museum without the writing, but with the manuscript title, "A View of M^r. Ranby the Surgeon's house. Taken from Hogarth's window at Chiswick." It is there dated 1748.

$5\frac{3}{4} \times 3\frac{3}{4}$ in.

Four Heads from the Hampton Court Cartoons.

[Hogarth.] 1781.

These were issued by M^rs Hogarth, May 14, 1781. According to Walpole, Sir James Thornhill meant to publish an account of the Cartoons, and an inscription on this plate says,—"As the present plate was found among others belonging to the late M^r Hogarth, it is not impossible but that it might have been engraved by him for his father-in-law S^r James's intended publication." There is an impression before the writing in the British Museum.

$13\frac{3}{4} \times 8\frac{1}{2}$ in.

"*Tho. Pellet M.D*".

"Will^m Hogarth Pinx^t." "Cha^s Hall Sculp." "Pub^d June 1^st 1781 by I. Thane Rupert Street Hay Market." 1781.

$3\frac{1}{2} \times 4\frac{1}{4}$ in. (Oval.)

"Wm Bullock the Comedian."

"W Hogarth pinxt" "Chas Hall Sculp." Pubd June 1st 1781 by I. Thane Rupert Street, Hay Market." 1781.

"From the Original Picture in the Possession of John Thane."

$3\frac{1}{2} \times 4\frac{1}{4}$ in.

"Hogarth."

"Charles Townley fecit" "Price 5 Shillings" "Published according to Act of Parliament, June 1781 and Sold by C. Townley, Arlington Street, Piccadilly." 1781.

An oval mezzotint. Under the name is, "From an Original Portrait begun by Weltdon, And finished by Himself" [*i.e.* Hogarth]. Late in the Possession of the Revd Mr Townley." The *second* state is without "Price 5 Shillings," and with Hogarth's name and "Charles Townley fecit" in larger script.

$10\frac{7}{8} \times 11\frac{1}{2}$ in.

Nine Prints for "Hogarth's Tour."

"Rd Livesay Fecit." "Publish'd as the Act directs Novr 27th, 1781, by Rd Livesay at Mrs Hogarths Leicester Fields."

The prints are (1) "Frontispiece," (2) "A View from Rochester Bridge," (3) "Upnor Castle," (4) "Breakfasting, &c.," (5) "The Embarcation," (6) The Town of Queenborough," (7) "The Monument of a Spanish Embasador, in Minster Church, in the Island of Shepey," (8) "Monument of the Lord Shorland in Minster Church," and (9) "Tale-Piece. Nos. (2) and (7) are designed by Scott; No. (5) by Scott and Hogarth; the rest are by Hogarth. They were issued by Livesay with the text (see p. 36) in 1782. As

regards the "Frontispiece" and "Tailpiece" Livesay says, "The frontispiece of this work (Mr SOMEBODY) was designed by Hogarth, as emblematical of their journey, *viz.* that it was a short tour by land and water, backwards and forwards, without head or tail." "The tail-piece (Mr NOBODY) [is] of the same whimsical nature with the first; the whole being intended as a burlesque on historical writers recording a series of insignificant events entirely uninteresting to the reader." J. B. Nichols ("Anecdotes," p. 343) gives the following variations: *First* state: plates printed in outline, and afterwards coloured in imitation of the original drawings; descriptions filled in with a pen. *Second* state: plates tinted, but descriptions written in. *Third* state: writing in open hair lines. *Fourth* state: letters filled up.

V. S.

"*Mr. Ben: Read.*"

"Hogarth Delint" "Rd Livesay Fecit." "Publish'd, Novr 27, 1781, by Rd Livesay at Mrs: Hogarths, Leicester Fields." 1781.

Under the name is the sub-title, "A Member of Hogarth's Club at the Bedford Arms Tavern. Drawn by Him about the Year 1757." In the *first* state the writing is in open hair lines.

$10\frac{1}{8} \times 11$ in.

"*Mr. Gabriel Hunt.*"

"Hogarth Delint" "Rd Livesay Fecit." "Publish'd, Novr 27; 1781, by Rd Livesay, at Mrs Hogarths Leicester Fields."

Under the name is the sub-title, "A Member of Hogarth's Club at the Bedford Arms Tavern. Drawn by Him about the Year 1733." In the *first* state the writing is in open hair lines.

$7\frac{5}{8} \times 10\frac{3}{4}$ in.

"*Armes for the Foundling Hospital.*" *W^m Hogarth Inv^t:* 1747."

"Publish'd, Dec^r 22; 1781, by R^d Livesay, at M^rs Hogarth's Leicester Fields."

This is said to be "Engraved from the Original, in the Collection of the Earl of Exeter." There is an impression at the British Museum with the date "July 31, 1781."

6 × 6 in.

Lord Melcombe and L^d Winchilsea.

"W. Hogarth del^t," "F. Bartolozzi Sculp^t" "Publish'd Dec 22; 1781 by R^d Livesay at M^rs Hogarth's Leicester Fields." 1781.

An impression faces p. 150 of *Genuine Works*, iii.

$7\frac{1}{2}$ × 6 in.

Shrimp Girl.

"W. Hogarth pinx." "F. Bartolozzi sculp." "Engravd from an Original Sketch in Oil by Hogarth, in the possession of M^rs Hogarth" "Published Dec. 24, 1781, by R. Livesay."

Impressions later than that described above have the title "Shrimps!" "Publish'd March 25th; 1782 by Jane Hogarth & R^d Livesay Leicester Fields."

$6\frac{5}{8}$ × $8\frac{1}{4}$ in.

Parson's Head.

"Hogarth Delin^t" "Livesay Fecit." [1781 ?]

Supposed to have been intended for one of the series of "The Happy Marriage," p. 110. It is also given in *Genuine Works*, iii. 158.

$3\frac{5}{8}$ in. diam.

The Match-maker and *Old Maid* (Two Plates).
Hogarth Delin^{t}" Livesay Fecit" [1781 ?]

Figures from the first design for the *Rake's Progress*. Also given in *Genuine Works*, iii. 140, with the publication line —"Publish'd by J. Nichols and Co. Oct. 1. 1816." The two figures were combined in one plate by J. Mills for *Hogarth Illustrated*, iii. 276, and "Published March 1798."

$4\frac{3}{4} \times 5\frac{3}{4}$ in.

Head of Solsull.
"Hogarth del^{t}" "S. I. fec^{t} 1781" Publish'd March 1st 1786, by W. Dickenson, N^{o} 158, New Bond S^{t}" 1781.

"Solsull a maker of Punches for y^{e} Engravers from a Sketch by Hogarth in the possession of Sam. Ireland." The *second* state is without these eleven words (J. B. Nichols, *Anecdotes*, 343).

"*Debates on Palmistry.*"
[Hogarth.] Etched by Joseph Haynes. 1782.

First state, before the writing; *second* state, lettered "A Consultation of Physicians;" *third* state, "Debates on Palmistry."

$13\frac{7}{8} \times 10\frac{1}{2}$ in.

"*The Staymaker.*"
[Hogarth.] Etched by Joseph Haynes. 1782.

The first state is the proof before the writing.

$13\frac{7}{8} \times 10\frac{3}{8}$ in.

Taylor and Death.
"Hogarth Delin^{t}" "R^{d} Livesay Fecit" "Pub-

lish'd March 1 1782 by R^d^ Livesay at M^rs^ Hogarth's Leicester Fields London.

1782.

Taylor is buried at Deptford. Two sketches from the collection of Mr. Morrison. There is also an epitaph by Hogarth published with the same date. In the *first* state, the letters are in hair lines. There are reduced copies in *Genuine Works*, iii. 160.

$14\frac{1}{4} \times 10$ in.

"*The Right Hon^ble^ Ja^s^ Caulfield Earl of Charlemount*," etc.

"From an original Portrait by Hogarth in the possession of M^r^ Samuel Ireland etched by Jos^h^ Haynes Pupil to the late M^r^ Mortimer." "Pub^d^ as the Act directs. Mar. 19^th^ 1782"

1782.

There is a proof before the writing in the British Museum.

$6\frac{1}{2} \times 7\frac{3}{4}$ in.

"*The Right Hon^ble^ Henry Fox, Lord Holland.*"

"From an original Portrait in Oil by Hogarth, in the Possession of Mr, Sam^l^. Ireland, etched by J. Haynes, Pupil to the late M^r^. Mortimer." "Pub^d^ as the Act directs Mar. 19^th^, 1782."

1782

There is a proof before the writing in the British Museum.

$6\frac{1}{2} \times 7\frac{3}{4}$ in.

"*Hogarth's Crest.*"

"Hogarth Pinx^t^." "R. L. Fec^t^." "Publish'd

April 23^{d}; 1782, by R^{d}. Livesay at M^{rs}. Hogarth's, Leicester Fields." 1782.

See p. 178.

$9\frac{1}{4} \times 12\frac{1}{2}$ in.

"*Eta Beta PY.*" (*Invitation Card.*)

"Published as the Act directs, August 1st, 1782. 1782.

This, says Nichols, *Biographical Anecdotes*, 1782, p. 328, was engraved by J. Cary. See also page 56 of the same work, in the title-page of which it first appeared, being also reproduced in the edition of 1785. The "Mr. King" invited to the "Mitre" in Fleet Street was Dr. Arnold King, who selected the texts which garnish the Apprentice Series.

$3\frac{1}{2} \times 2\frac{1}{2}$ in.

"*Hudibras and Sidrophel.*"

"Painted by W. Hogarth" [?]. Engraved by Thom. Gaugain." 1782.

The publication line is—"Published Oct^{r} 1st 1782 by T. Gaugain, No. 4 Little Compton Street Soho London." The print is in colours.

$13\frac{3}{8} \times 11$ in.

'*Orator Henley christening a Child.*"

"Hogarth pinx^{t}." "S. Ireland fecit." "Publish'd March 1, 1786, by W. Dickenson, No. 158, New Bond S^{t}." 1785.

"Etch'd by Sam^{l} Ireland from an Original Sketch in Oil in his possession by Hogarth;" and dedicated to Francis Grose, the antiquary. A smaller copy by Jane Ireland was also etched for vol. i. of the *Graphic Illustrations*, p. 135.

$10\frac{5}{8} \times 12$ in.

"*Wm. Hogarth.*"

"Hogarth pinxt." "Published March 1st, 1786, by W. Dickenson, No. 158, New Bond Street." "Etchd by Saml Ireland from an Original Portrait in oil by Hogarth in his possession."

[1786?]

After the name comes, "died Octr 26th 1764. Aged 67." A smaller copy of this portrait by the same engraver faces p. 1, vol. i., of S. Ireland's *Graphic Illustrations*, 1794.

7 × 7⅞ in.

"*Sr James Thornhill.*"

"Hogarth pinxt." "S. I. fecit. 1786.

"Publish'd March 1st, 1786, by W. Dickenson, No. 158, New Bond Street.

"Etch'd by S. Ireland from a portrait in oil the same size in his possession." "By Hogarth." The same etching, cut down, faces p. 86 of *Graphic Illustrations*, i.

6⅞ × 7⅝ in.

Miss Rich [?]

"Painted by William Hogarth." "Engraved by Martha Knight." "London, Pubd March 1, 1786, by Martha Knight, Brompton." 1786.

Miss Rich was the daughter of Rich, the comedian. Some impressions have—"From an Original Sketch in the Collection of Mrs. Hogarth." That lady, it should be added, was wont to speak of it "as a study from a Charity-girl of St. Martin's parish." (*Genuine Works*, iii. 171*.) In 1877 this sketch was beautifully mezzotinted by the late Samuel Cousins.

Oval, 3½ × 4½ in.

A Landscape.

"Hogarth pinxt." "S. Ireland fecit."

"Publish'd March 1st, 1786, by W. Dickenson, N°. 158, New Bond S^t." 1786.

"Etch'd by Sam^l Ireland, from an original Picture in his possession said to be the only Landscape ever painted by Hogarth."

$10\frac{7}{8} \times 7\frac{1}{2}$ in.

"*A Shepherd Boy.*"

"Hogarth del^t." "Sam. Ireland fecit."

"Publish'd March 1st, 1786, by W. Dickenson, N°. 158, New Bond S^t." 1786.

"From an original Sketch by Hogarth in the Collection of Sam. Ireland," being a copy of a chalk sketch of a figure designed for George Lambert.

$8 \times 6\frac{1}{8}$ in.

"*Theodore Gardelle.*"

"S. Ireland, fecit." "Published April 1, 1786." 1786.

The sketch was by Mr. Richards; it was only "touch'd on" by Hogarth. The *first* state has a long account of this murderer. In the *second*, which was published May 1, 1788, by Molton and Co., 132, Pall Mall, there is a short inscription; in the third there is no letterpress. An impression faces p. 172 of *Graphic Illustrations*, i.

$2\frac{5}{8} \times 3\frac{7}{8}$ in.

"*Jack in an Office or Peter Necessary, etc.*"

"Hogarth del^t." "Sam^l Ireland fecit."

"London Publish'd April 1^st, 1786 by W. Dickinson, N°. 158, New Bond Street." "Price 6^d." 1786.

$8\frac{3}{4} \times 7\frac{3}{4}$ in.

Head of Diana.

[Hogarth.] 1786.

"Publish'd April 1st 1786 by W. Dickenson, N° 158 New Bond Street."

"Etch'd by Sam[l] Ireland from an Original Portrait in oil in his possession by Hogarth." There is also an impression in *Graphic Illustrations*, i. 170.

$5\frac{1}{2} \times 6\frac{3}{4}$ in.

A Black Girl. c

[Hogarth.] "Publish'd April 1, 1786, by W. Dickenson, N°. 158, New Bond S[t]. 1786.

"Etch'd by Sam. Ireland from an original Sketch in Oil in his possession by Hogarth." There is also an impression by S. Ireland in *Graphic Illustrations*, i. 169.

$5\frac{1}{2} \times 6\frac{3}{4}$ in.

Gamble's Book Plate.

[Hogarth.] 1786.

"London, published April 1st, 1786, by W. Dickinson, N°. 158, New Bond S[t].

Copied in *Graphic Illustrations*, i. 7*, and in *Genuine Works*, ii. 20.

$2\frac{1}{8} \times 2\frac{5}{8}$ in.

"*Characters who frequented Button's Coffee-house about the year* 1730."

"Hogarth del[t]" "S Ireland fecit" [1786.]

"Published April 1st 1786, by W Dickenson, N°. 158, New Bond Street."

Four plates containing portraits of Daniel Button, Addison, Folkes, Arbuthnot, Count Viviani, Garth, Pope, etc. Impressions face pp. 25, 31, 34, and 38 of *Graphic Illustrations*, i.

v. s.

"*Jenny Cameron.*"

"Hogarth Pinx^{t}." "Published as the Act directs by J. Clarke, No. 291, Strand, February 8th, 1788." 1788.

$5\frac{5}{8} \times 7\frac{1}{8}$ in., oval.

"*Justice Welch.*"

[W. Hogarth pinx^{t}.] "S. I. sculp." 1788.
"London, Publish'd May 1st. 1788, by Molton & C^{o}. 132, Pall Mall."

"From an Original Sketch by Hogarth in the Collection of Sam^{l}. Ireland 1781. The portrait was began and finish'd within an hour by which a Considerable bet was Won." Another impression faces p. 155 of *Graphic Illustrations*, i.

$4 \times 3\frac{1}{4}$ in.

Ticket for Milward's Benefit.

"Etch'd by S. Ireland from a very scarce Print by Hogarth in his Collection."
"London. Publish'd 1st May, 1788, by Molton and Co., 132 Pall Mall."

Another impression faces p. 98 of *Graphic Illustrations*, i.

$4 \times 3\frac{3}{8}$ in.

Fat Man upset like a Turtle.

"Hogarth Delin^{t}." "Livesay Fecit." "Published Oct^{r}, 1788, by Tho^{s}: King; New Broad Street." 1788.

An impression faces p. 159 of *Genuine Works*, iii.

$8\frac{1}{4} \times 5\frac{3}{8}$ in.

"*The Times Plate II*" [unfinished]

"Designed & Engraved by W. Hogarth." "Publish'd May 29; 1790, by J & J. Boydell, Cheapside, & at the Shakespeare Gallery Pall Mall London." 1790

The *first* state is said by J. B. Nichols, *Anecdotes*, 341, to be before the usual writing, and with the line of publication only, in hair lines. There is one without any writing in the British Museum. The publication of *North Briton*, N°. 17, was the proximate cause of this plate. The central effigy represents George III., *à la* Ramsay, whose angular method is typified by the stiff folds of the drapery and by the plumb line. Bute regulates the distribution of the stream which issues from the base of the statue, but a special and particular cascade falls from Aquarius upon a laurel labelled "Culloden." In front Fox is tumbling away the Dutch horticulture of previous reigns, but his efforts are embarrassed by a roller marked £1,000,000,000 (? National Debt). To the left Parliament, among whose ranks Pitt's long gun and gouty legs are conspicuous, are firing volleys at the dove of peace; while to the right Wilkes and the Cock Lane Ghost forlornly occupy the pillory. Behind these, "Dr. Cant, Man Midwife" (Archbishop Secker) is confirming two adults, and up the façade of the Society of Arts is being slowly hoisted a palette inscribed "Premium." Hospitals and other buildings are rising in the background. These are the chief features of the design; but many of its allusions, unexplained at the date of issue, remain obscure.

$11\frac{6}{8} \times 9\frac{1}{8}$ in.

"*Beggar's Opera, Act III.*"

"Painted by W^m^ Hogarth." "Engraved by W^m^ Blake." "From the original Picture, in the Collection of his Grace the Duke of Leeds." "Publish'd July 1^st^ 1790, by J. & J. Boydell,

Cheapside, & at the Shakspeare Gallery Pall Mall London." 1790

Under the title is, "When my hero in Court appears, &c." The states are thus given in J. B. Nichols (*Anecdotes*, 323) *First* state, etching; *second*, finished proof before writing; *third*, open letters; *fourth*, letters filled up.

$21\frac{1}{4} \times 15\frac{3}{4}$ in.

Drunken Party.

[Hogarth.] Cheesman sculpt. 1790

Published Oct. 1, 1790, by E. Walker, No. 7, Cornhill.

16 × 13 in.

Four small Prints of Lord Lovat's Trial.

"Published Aug^{t} 1 1791 by W Birch, Hampstead Heath" 1791

From sketches belonging to Horace Walpole.

v. s.

Two Soldiers fighting.

"Publish'd Oct 1, 1791, by W. Birch, Hampstead Heath from a Drawing by Hogarth." 1791

$3\frac{3}{4} \times 2\frac{1}{2}$ in.

"*Conversation*"

"Published Oct 1, 1791, by W. Birch, Hampstead Heath." 1791

"From a drawing by Hogarth."

$3\frac{1}{2} \times 2\frac{3}{8}$ in.

"*The Indian Emperor, or the Conquest of Mexico; Act* 4, *Scene* 4."

"Painted by W^m^ Hogarth." "Engrav'd by Rob^t^ Dodd." 1792

"Publish'd Jan^y^ 1. 1792, by J. & J. Boydell, Cheapside, & at the Shakspeare Gallery Pall Mall."

"As performed in the year 1731, at Mr. Conduit's, Master of the Mint, before the Duke of Cumberland &c." "From the original Picture in the Collection of Lord Holland." The company are children,—"Cortez" being Lord Lempster; "Cydaria," Lady Caroline Lenox; "Almeria," Lady Sophia Fermor; and "Alibeck," Miss Conduit, afterwards Lady Lymington. Among the audience are the Duke of Cumberland, the Princesses Mary and Louisa, Lady Deloraine, her daughters, the Duke and Duchess of Richmond, the Earl of Pomfret, the Duke of Montague, Tom Hill (or Captain Poyntz) and (on the stage) Dr. Desaguliers. In *Hogarth Illustrated*, ii, 331, is a key-plate to this print.

21 × 16 in.

"*Pisces, One of the Signs in the Zodiac.*"

"W. Hogarth Sculp^t^ circa annum 1730." [1792.]

Impressions from nine quadrille fish engraved on by Hogarth. Three others, obtained from Mary Lewis, were published by J. Ireland as "A Tail-piece" to vol. iii. of *Hogarth Illustrated*, 377, which he thus explains:—"To enter into the spirit of the last article, the reader must be informed that *Hogarth* never played at cards; and that while his wife and a party of friends were so employed, he occasionally took the quadrille fish, and cut upon them scales, fins, heads, *etc.* so as to give them some degree of character."

"*Sigismunda*" (N° 1).

"Hogarth Pinx^t^" "Dunkarton Sculp^t^" "London,

Published Feb 1st 1793, by T. B. Freeman & Co Strand, & Sold by Dickenson, New Bond Street, & Walker, Cornhill." 1793

Underneath the name is, "The original Picture in Oil [*i.e.* the original sketch] by the late Mr Wm Hogarth, and the Drawing from which this Print is made of the same size are both in the Collection of Mr Saml Ireland, of Norfolk Street, who purchased them of Mrs Hogarth in 1781. The Drawing was made by Mr Edwd Edwards, Associate of the Royal Academy, & finished in April 1764 under the inspection of Mr Hogarth, from whose pencil it received its last finishing touches about six months before his death. From this Drawing Mr Basire, the Engraver, began a Print but the death of Mr. Hogarth prevented its being finished." Basire's outline was issued May 5, 1790. There are three states of Dunkarton's print:—the *first* being the unfinished etching; the *second*, the same with the dress more finished; the *third*, the finished print.

$14\frac{5}{8} \times 13\frac{1}{8}$ in.

"*Sealing the Sepulchre.*"

"W. Hogarth pinxt" "I. Jenner del. et fecit." 1794

"London. Publish'd Jan 1. 1794, by A Molteno, . . No 76, St James's Street."

A mezzotint from the Altar Piece of St. Mary Redcliffe, Bristol. Nichols (*Anecdotes*, 1833) dates this 1790.

20 × 21 in.

"*The Resurrection of Christ.*"

"W. Hogarth pinxt." "I. Jenner del. et fecit." 1794

"London. Publish'd Jan 1. 1794 by A. Molteno, . . . No 76 St James's Street."

A mezzotint from the Altar Piece of St. Mary Redcliffe,

Bristol. The picture was also engraved by C. Grignion, March 1798, for vol. iii. of *Hogarth Illustrated* with the title of "The Sepulchre." Nichols (*Anecdotes*, 1833,) dates this 1790.

$20\frac{1}{8} \times 21$ in.

Hardy's Shop Card.

[Hogarth ?] [1794.]

A Goldsmith's card in Callot's style,—copy of which faces p. 3 of *Graphic Illustrations*, i.

$2\frac{5}{8} \times 2$ in.

Ellis Gamble's Shop Card.

[Hogarth.] "A. M. Ireland sculp." [1794.]

See p. 16, and *Graphic Illustrations*, i. 8.

$5\frac{3}{4} \times 7\frac{3}{8}$ in.

Shop Bill for "Mary & Ann Hogarth."

[Hogarth ?] [1794.]

A copy marked "W Hogarth delt." and "J. I sc." faces p. 15 of *Graphic Illustrations*, i. There is an impression of the original bill in the British Museum.

$4\frac{1}{8} \times 3\frac{5}{8}$ in.

A Ticket for the School of Tiverton, Devonshire.

"W. Hogarth scul." [1794.]

Copied in *Graphic Illustrations*, i. 18 by "A. M. I[reland]." There is one of the original tickets in the British Museum.

$6 \times 4\frac{1}{2}$ in.

A Ticket for the Benefit of Spiller the Player.

[Hogarth.] "S. I[reland] sc." [1794.]

Copied in *Graphic Illustrations*, i. 62 and in *Genuine Works*, ii. 69.

$5\frac{1}{2} \times 4$ in.

Two Prints for Paradise Lost. (Books i. and iii.)
"W^m^ Hogarth In^v^. et Sculp^t^." [1794.]

There are copies by Jane Ireland at pp. 79 and 82 of *Graphic Illustrations*, i.

3 × 5⅛ in.

Ticket for James Figg.
"Will. Hogarth f^t^." [1794.]

With Inscription. A copy by A. M. I[reland] faces p. 89 of *Graphic Illustrations*, i.

4¾ × 6¾ in.

The Discovery.
[Hogarth?]

"*Qui color albus erat, nunc est contrarius albo.*" A Copy by S. Ireland faces p. 112 of *Graphic Illustrations*, i.

7¼ × 6 in.

Character and Caricatura.
"Hogarth fecit 1758" "Jane Ireland fc." [1794.]

Copy of a pen-and-ink sketch made for Mr. Townley which appears in *Graphic Illustrations*, i. 167.

"*Sketches from Pen & Ink Drawings.*"
[Hogarth?] "J. I. fecit." [1794.]

Faces p. 114 of *Graphic Illustrations*, i. One of the sketches is entitled "hearing void of attention."

v. s.

"*Sigismonda*" (No. 2).
"Painted by Will^m^ Hogarth." "Engraved by Benj^n^ Smith." "Published June 4, 1795, by J.

& J. Boydell, at N° 90, Cheapside; & at the Shakespeare Gallery Pall-Mall." 1795.

"From the Original Picture, in the Collection of Ald^{n} Boydell." Underneath the title are eight lines from Hogarth's *Epistle to a Friend* (see p. 160 n.).

16$\frac{3}{8}$ × 12$\frac{7}{8}$ in.

"*Enthusiasm Delineated*"

"W. Hogarth, inv^{t}." "I. Mills sculp^{t}" "Published Nov^{r} 12th 1795 by John Ireland, N° 3 Poets Corner, Palace Yard, Westminster."

1795.

Under the design are various explanatory notes "copied from Hogarth's hand-writing beneath the Original Print," as to which, see p. 165. Above it is engraved—"Hogarth's First Thought for The Medley. Copied from a very curious Print designed and engraved by Hogarth, of which there are only two Impressions, both of them in the possession of John Ireland—March 15th 1796 ☞ After taking the above Impressions, Hogarth changed the point of his Satire from the superstitious absurdities of popery, and ridiculous personification delineated by ancient Painters, to the popular credulities of his own day, erased or essentially altered every Figure except two, and on the same piece of copper, engraved the plate now in the possession of Mess^{rs}. Boydell, entitled 'Credulity, Superstition and Fanaticism, a Medley.'" Beyond the artist's and engraver's names and "Published by J. Ireland Nov^{r} 12th 1795," the *first* state has no writing; the *second* is that described above; in the *third*, the writing is put in neatly by the writing engraver. The design was also reduced by I. Mills for *Hogarth Illustrated*, iii., where it faces p. 233. In the same volume, there is a plate by Mills of "References to the Figures in Hogarth's Enthusiasm Delineated."

12$\frac{1}{2}$ × 14 in.

Sketches of Quin and Garrick.

[Hogarth.] "Published 12th May, 1797, by Robert Laurie & James Whittle, N° 53 Fleet Street, London." An impression faces p. 280 of *Genuine Works*, ii. 1797.

From a Drawing belonging to Mr. Stevenson of Norwich.
$13\frac{3}{4} \times 9\frac{5}{8}$ in.

"*Mrs. Hogarth.*"

"Hogarth pinxt." "Ryder dirt" "Pubd for S. Ireland, June 1, 1797." 1797.

Faces p. 4 of *Graphic Illustrations*, ii.
$4\frac{7}{8} \times 6\frac{1}{2}$ in.

"*Lavinia Fenton, afterwards Dutchess of Bolton.*"

"Hogarth pinxt." "C. Apostool sculpt." "Pubd. for S. Ireland June 1, 1797." 1797.

Faces p. 49 of *Graphic Illustrations*, ii. There is a proof before letters in the British Museum. It was also engraved by Cook, May 1, 1807 (*Genuine Works*, ii. *287).
$4\frac{1}{4} \times 5\frac{3}{8}$ in.

"*Painters Room.*"

"Hogarth pinxt." "Ryder dirt." "Pubd for S. Ireland June 1 1797."

Faces p. 97 of *Graphic Illustrations*, ii.
$4\frac{1}{8} \times 5\frac{3}{4}$ in.

"*Ill Effects of Masquerades.*"

"Hogarth pinxt." "Le Cœur sculp." "Pubd for S. Ireland June 1, 1797" 1797.

Faces p. 98 of *Graphic Illustrations*, ii.
$5\frac{1}{2} \times 4\frac{1}{2}$ in.

"*Heidegger*"

"W. H. Delin." "I. M[ills] sc." "Published by John Ireland Dec^r 1797" 1797.

Represents Heidegger in a rage (see *Hogarth Illustrated*, iii. 323, where it first appeared).

$5\frac{1}{8} \times 3\frac{7}{8}$ in.

"*Variety*"

"Published March 1798, for John Ireland Poets Corner, Palace Yard, Westminster." 1798.

A serpentine candlestick which forms the vignette to the title-page of vol. iii. of *Hogarth Illustrated.*

"*Le Basir* [*Baiser*] *Rendu.*"

"W. H. del"

A woodcut, with the reference "Vide Fontaine's Tales, p. 131," which occurs at p. xxi of *Hogarth Illustrated*, iii.

"*The Vase*"

"W. Hogarth delin^t" "I Mills sculp^t" "Published March 1798" 1798.

Faces p. 147 of *Hogarth Illustrated*, iii.

"*Square & Round Heads*"

"W. Hogarth. Inv^t" "I : Mills. Sculp^t" "Published March 1798." 1798.

Faces p. 153 of *Hogarth Illustrated*, iii.

$3\frac{3}{4} \times 5\frac{3}{4}$ in.

"*The Savoyard Girl.*"

"W. Hogarth pinx^t." "G. Sherlock sculp^t." "Published as the Act directs by G. Sherlock, March 13, 1799." 1799.

"From the Original of the same size in the possession of S. Edwards, Esq., Beaufort Buildings, Strand."

$13\frac{1}{4} \times 17\frac{1}{4}$ in.

"*Lady Thornhill*"
"Hogarth pinx^{t}." "Le Cœur sc^{t}." "Pub^{d}. for S. Ireland May 1, 1799." 1799.
Faces p. 12 of *Graphic Illustrations*, ii.
$4\frac{7}{8} \times 6\frac{3}{8}$ in.

"*M^{r} Ja^{s}.* [John] *Thornhill.*"
"Hogarth pinx^{t}." "Whesell sc^{t}" "Pub for S. Ireland May 1, 1799." 1799.
Faces p. 14 of *Graphic Illustrations*, ii.
$4\frac{1}{4} \times 5\frac{3}{8}$ in.

"*Concert Ticket.*"
"W. Hogarth Inv." [?] "Jane I[reland] sculp."
"Pub. for S. Ireland May 1, 1799." 1799.
"Mary's Chappel" "Five at Night" Faces p. 43 of *Graphic Illustrations*, ii.
$5\frac{3}{4} \times 4\frac{7}{8}$ in.

"*Design for a Shop Bill.*"
"Hogarth pinx^{t}" "Merigot sculp^{t}"
"Pub. for S. Ireland May 1. 1799" 1799.
Faces p. 44 of *Graphic Illustrations*, ii.
$6\frac{5}{8} \times 5\frac{1}{8}$ in.

Two Sides of a "Sign for a Paviour."
"Hogarth pinx^{t}" "J. I. sc^{t}" "Pub. for S Ireland May 1. 1799" 1799.
Face pp. 46 and 47 of *Graphic Illustrations*, ii.
$4\frac{3}{4} \times 4\frac{3}{4}$ in.

"*Rosamond's Pond.*"
"Hogarth Pinx^{t}." "Merigot Sc^{t}." "Pub^{d}. for S. Ireland, May 1, 1799." 1799.
Faces p. 57 of *Graphic Illustrations*, ii.
$6\frac{1}{4} \times 4\frac{1}{2}$ in.

"*Thos Rich Esqr. and family*"
"Hogarth delt" "T Ryder sct" "Pub. for S. Ireland May 1, 1799." 1799.
Faces p. 62 of *Graphic Illustrations*, ii.
5⅜ × 4½ in.

"*Govr Rogers & family*"
"Hogarth pinxt" "Skelton sculpt" "Published for S. Ireland May 1. 1799." 1799.
Faces p. 65 of *Graphic Illustrations*, ii.
5¼ × 4⅛ in.

"*Garden Scene at Cowley the residence of the late Thos Rich Esqr.*"
"Hogarth pinxt" "Skelton sculpt" "Pub. for S. Ireland May 1. 1799" 1799.
Faces p. 68 of *Graphic Illustrations*, ii.
5¼ × 4⅜ in.

"*Scene in a Hay-field*"
"Hogarth delt" "Brome sct" "Pub for S. Ireland May 1 1799" 1799.
Faces p. 71 of *Graphic Illustrations*, ii., and copied again by T. Cook in *Genuine Works*, iii. 101.
6 × 4¼ in.

"*Falstaff examining his recruits.*"
"Hogarth pinxt." "Ryder sc." "Pub. for S Ireland, May 1. 1799" 1799.
Faces p. 72 of *Graphic Illustrations*, ii., and is dedicated to Mrs. Garrick (who owned the picture).
5⅝ × 4½ in.

"John Dennis the Critic"

"Hogarth del^{t}." "Pub. for S. Ireland May 1. 1799" 1799.

Faces p. 78 in *Graphic Illustrations*, ii. Over the head is written, "M^{r}. D——s ỳ Critick," in Hogarth's handwriting (says Ireland).

$3\frac{3}{8} \times 4\frac{1}{4}$ in.

"Sleeping Shepherd."

"Hogarth del^{t}" "J. I sc^{t}" "Pub. for S. Ireland May 1, 1799." 1799.

Faces p. 94 of *Graphic Illustrations*, ii.

7 × 5 in.

Female Curiosity.

"Hogarth pinx^{t}" "T. Ryder sculp^{t}" "Pub. for S. Ireland May 1, 1799." 1799.

Faces p. 96 of *Graphic Illustrations*, ii.

$5\frac{1}{2} \times 4\frac{1}{2}$ in.

"Auction of Pictures, etc."

"Hogarth pinx^{t}" "Le Cœur sc^{t}." "Pub. for S. Ireland, May 1, 1799." 1799.

Faces p. 101 of *Graphic Illustrations*, ii.

$7\frac{1}{8} \times 5$ in.

"Lady Pembroke"

"Hogarth pinx^{t}" "T. Ryder fc^{t}" "Pub for S. Ireland May 1, 1799." 1799.

Faces p. 102 of *Graphic Illustrations*, ii.

$4 \times 4\frac{7}{8}$ in.

"*Hazard Table*"
"Hogarth del^{t}" "Le Cœur sc."
"Pub. for S. Ireland May 1. 1799." 1799.
"from ŷ original drawing." A copy faces p. 104 of *Graphic Illustrations*, ii.
$6\frac{1}{2} \times 4\frac{1}{2}$ in.

"*Conversation in the manner of Van Dyck.*"
"Hogarth pinx^{t}." "Barlow sculp^{t}."
"Pub. for S. Ireland May 1, 1799." 1799.
Faces p. 108 of *Graphic Illustrations*, ii.
$5\frac{1}{2} \times 4\frac{1}{2}$ in.

"*Scene at a Banking house in* 1745."
"Hogarth pinx^{t}" "Barlow sculp^{t}" "Pub. for S. Ireland May 1, 1799." 1799.
Faces p. 117 of *Graphic Illustrations*, ii.
$3\frac{3}{4} \times 4\frac{1}{2}$ in.

"*Broughton & Slack*"
"Hogarth pinx^{t}" "Pub. for S. Ireland May 1. 1799" 1799.
Faces p. 120 of *Graphic Illustrations*, ii.

"*Happy Marriage.*"
"Hogarth pinx^{t} ŷ" "T Ryder sculp^{t}"
"Pub. for S. Ireland May 1. 1799" 1799.
Four plates facing pp. 125, 127, 128, and 130 of *Graphic Illustrations*, ii.
$6 \times 4\frac{3}{4}$ in.

"*George ŷ II. his Queen, & family.*"
"Hogarth pinx^{t}." "Ryder dir^{t}."
"Pub. for S. Ireland May 1. 1799." 1799.
Faces 137 of *Graphic Illustrations*, ii
$5\frac{1}{2} \times 4\frac{5}{8}$ in.

"Mary Stuart, Queen of Scotland."

"W. Hogarth Pinx" "F. Bartolozzi R.A. Sculp." "Published Jan^{y} 12th, 1803 by A Molteno, Printseller, to Her Royal Highness the Dutchess of York, 29, Pall Mall, London." 1803.

$4\frac{1}{4} \times 5\frac{1}{4}$ in.

Bambridge on Trial for Murder by a Committee of the House of Commons.

[T. Cook after Hogarth.] 1803.

Under the title is, "Engraved by T. Cook from an Original Painting by W^{m} Hogarth in the Possession of M^{r} Ray," with the publication line "Published June 1st 1803, by G. and J. Robinson, Paternoster Row, London."

$20\frac{3}{8} \times 15\frac{1}{2}$ in.

The House of Commons.

"Engraved by A. Fogg, Historical Engraver to his Royal Highness Prince W^{m} Frederick" "London Published Nov^{r}. 1, 1803, by E. Harding, N° 100, Pall Mall." 1803.

"From an original Picture painted by Hogarth, and Sir James Thornhill, in the Collection of Earl Onslow."

$14\frac{1}{2} \times 17\frac{1}{4}$ in.

"Royal Masquerade Somerset House."

"Hogarth pinx" "T Cook Sc." 1804.

"Engraved by T. Cook from an Original Picture painted by William Hogarth in the collection of Roger Palmer, Esq^{r}." Other impressions have "Published by Tho^{s} Cook Engraver & Printer No 11 Hay Market Oct. 21, 1805."

$20\frac{1}{2} \times 15\frac{5}{8}$ in.

" *The Modern Orpheus* "

" Design'd by W. Hogarth." [?] " Etch'd by D Smith " " Publish'd as the Act directs by Machell Stace Aug^{t} 24, 1807." 1807.

" From an Original Sketch, in the possession of the Marquis of Bute." An impression faces p. 138 of *Genuine Works*, iii.

$7\frac{1}{4} \times 5\frac{1}{4}$ in.

"*Joseph Porter Esq^{r}. of Mortlake.*"

" Hogarth pinx^{t}. " " T Cook sculp^{t}." " Published by Longman, Hurst, Rees, & Orme, March 1st 1809." 1809.

In Nichols and Steevens's *Genuine Works*, ii. *287, where this appears, it is stated to be "From a Drawing taken from the Original Picture in 1807."

$3\frac{3}{16} \times 4$ in.

A Night Scene.

" Hogarth pinx." " T. Cook sculp." 1809.

Published by Longman, etc., Oct. 1st, 1809: "From an original Sketch communicated by Mess^{rs} Boydell." Faces p. *288 of *Genuine Works*, ii.

8 × 5 in.

" *A Musical Study* "

" Hogarth pinx." " T. Cook sc." " Published by Longman, Hurst, Rees & Orme, Nov. 1st. 1809." 1809.

In Nichols and Steevens's *Genuine Works*, ii. *288, where this appears, it is said to be "from an original Painting in the possession of M^{r} Nichols."

$4\frac{5}{8} \times 5\frac{3}{8}$ in.

" *The Painter's Room* "

" Hogarth pinx." " T. Cook sc." " Published by

Longman, Hurst, Rees & Orme, Nov. 1st. 1809." 1809.

In Nichols and Steevens's *Genuine Works*, ii. *288, where this appears, it is said to be "From an Original Painting in the possession of Mr Nichols."

$5\frac{7}{16} \times 4\frac{1}{2}$ in.

"*The Fire-Eater*"

"Hogarth delt" "D. B. Pyet sculpt"

"London Published as the Act directs by Robert Scholey, 46 Paternoster Row." 1810.

First published in Clerk's *Hogarth*, ii. 69.

$4\frac{3}{8} \times 3\frac{1}{4}$ in.

The Bruiser, and Giants in Guildhall.

"Copied from Hogarth's original Sketches by J. Mills."

"Published by J. Nichols & Co. March. 1. 1817." 1817.

Faces p. 163 of *Genuine Works*, iii.

$4\frac{7}{8} \times 7\frac{7}{8}$ in.

"4 *Logger heads or B——e Triumphant*"

"W. Hogarth, delt" "W. J. White, Sct"

"Pubd by W. J. White April 1, 1818." 1818.

$2 \times 2\frac{1}{4}$ in.

"*James Thompson* (sic), *Author of the Seasons.*"

"Executed in lithography by M. Gauci, Esqr, from an Original Picture painted by W. Hogarth. Published by the proprietor, Jany 1820, at the Gothic Hall, Pall Mall." 1820.

There is another issue of this, dated May, in which the face looks to the left instead of to the right.

"John Gay."

"Executed in lithography by M. Gauci, from the original Picture painted by Hogarth. Published by the Proprietor, 1820, at the Gothic Hall, Pall Mall" 1820.

There is another issue of this, dated June, which is larger, and without background.

Plates for Don Quixote.

[Hogarth.] 1822.

Six plates of these, said to have been prepared for Lord Carteret's Spanish edition of 1738, were published in *Hogarth's Works* by Baldwin and Cradock, 1822. John Ireland (*Hogarth Illustrated*, iii. 301-319, 372) issued small copies of them, with two others. See also J. B. Nichols, *Anecdotes*, 1833, 203-8, 329. These prints are to be found in three states at the British Museum.

$6\frac{5}{8} \times 8\frac{7}{8}$ in.

Handel.

"Engraved by C. Turner." "London. Published April 4, 1821, by (*sic*) for the Proprietor, by C. Turner, 50 Warren S^{t}, Fitzroy Square." 1821.

"From an Original Painting by Hogarth." It is dedicated by the engraver "To The Noblemen, Directors & Patrons, of The Antient Music."

$11\frac{7}{8} \times 14\frac{7}{8}$ in.

Feeding Poultry.

"Hogarth fecit." "Reading sc." [1821.]

Copy of an impression from a snuff-box lid.

The Lady's last Stake; or, Picquet; or, Virtue in Danger.

Hogarth. Engraved by Cheesman. Published May 8, 1825, by Hurst, Robinson and Co. 1825.

There is a proof before the writing in the British Museum. See also p. 158 n.

$23\frac{1}{4} \times 18\frac{1}{8}$ in.

"*Garrick in the Green Room.*"

"Painted by Hogarth." "Engraved in mezzotinto by Wm. Ward, Jan 1, 1829." 1829.

"From the original of the same size (23 in. by 19) by Hogarth, in the possession of the publisher, J. W. Southgate" (J. B. Nichols, *Anecdotes*, p. 314).

23 × 19 in.

Portraits of a Society of Artists that existed about 1730.

[Hogarth.] "Etched by Rich[d] Sawyer." "London. Published May 1, 1829, by W. B. Tiffin, 3 Hay Market." 1829.

Engraved from an original sketch in oil in the possession of the publisher. Contains portraits of Rysbrack, Gibbons, Laroon, Kent, Dahl, Vanderbank, and others.

$13\frac{3}{8} \times 11\frac{1}{4}$ in.

"*Chelsea Pensioners*"

[Hogarth.] "W[m]. Ja[s]. Smith sculp[t]." [1829?]

"From the Original Drawing by Hogarth."

"*View in S^t. James's Park showing Rosamond's Pond*"

"W. Hogarth pinx :." "F. Ross lith :." "London. Published for the Proprietor, Dec^r. 25^th 1840, by W. & G. Smith, 24 Lisle Street, Leicester Square" 1840.

"From the original Picture by William Hogarth, in the Collection of Henry Ralph Willett, Esq^r, of Merly House in the County of Dorset."

17¾ × 11¾ in.

"*John Broughton, Prize Fighter.*"

"W. Hogarth." "F. Ross." "London. Published for the Proprietor March 25^th. 1842, by W. and G. Smith, 24 Lisle Street, Leicester Square." 1842.

"From the Original Picture (of the same size) by William Hogarth. In the Collection of Henry Ralph Willett, Esq^re of Merly House, in the County of Dorset."

11⅜ × 16¼ in.

"*Garrick and his Wife.*"

"W. Hogarth, Pinx^t." "H. Bourne, Sculp^t." 1855.

"From the Picture in the Royal Collection." Appeared in the *Art Journal* for February, 1855.

7½ × 9⅜ in.

PRINTS OF UNCERTAIN DATE.

"*Abraham buys a Field of Ephron y^e^ Hittite for a Burying-place. Gen.* 23. 10."
[Hogarth.]
$3\frac{3}{8} \times 5\frac{5}{8}$ in.

Abraham, Agar, & Ishmael.
"W. Hogarth F^t^."
Underneath is "Genesis, Ch. 21. Verse 11," and the Text. A Frontispiece to a Tract. A copy faces p. 106 of *Genuine Works*, iii.
$3\frac{3}{4} \times 6$ in.

Lord Aylmer's Coat of Arms.
[Hogarth ?]

Ayala Arms, with Terms of the Four Seasons.
[Hogarth ?]

Beggar Girl.
[Hogarth.]

Bust of Belinda, etc.
Impression from plate.

"The R^t: Honb^le: Gustavus Lord Visc^t Boyne, Baron of Stackallen [sic] etc. etc."

"W. Hogarth pinx." "Ford fecit."

"Publish'd and Sold by Mich. Ford, Painter and Print Seller on Cork Hill." "Price 5*s.* 5*d.*"

This is a whole-length mezzotint. There is another with the inscription "W^m. Hogarth Pinxit." "Andrew Miller fecit." "price 2*s.* 8½*d.* There is a small copy in *Graphic Illustrations*, i. 133.

13⅞ × 19½ in.

Mrs. Butler; or, Goldsmith's Hostess.

[Hogarth.]

There is a print of this before letters in the British Museum.

5¼ × 6¼ in.

The Calves' Head Club.

[Hogarth.]

Two plates. (1) The true Effigies, &c., and (2) The Four Healths.

Chudleigh Arms.

From plate.

Country Dance.

"W. Hogarth inven. & sculp."

"Printed for I. Johnson, Musical Instrument Maker, at y^e Harp and Crown in Cheapside, London."

7¼ × 3 in.

The Crying Child, in the "Analysis of Beauty."

[Hogarth.] [W. J. White sculp.]

"From a Drawing in the Possession of M^r. Sheepshanks."

4¾ × 5 in.

"Sir Francis Dashwood Worshipping Venus."
[Hogarth.] [Platt sc.]

There is a print of this before letters in the British Museum.
$8\frac{1}{2} \times 12$ in.

Sir Robert Fagg and the Gipsey.
[Hogarth ?]

$7\frac{1}{2} \times 6$ in.

A Flower Girl.
[Hogarth.]

From a snuff-box lid.

De la Fontaine's Shopbill.
"W. Hogarth F^{t}."

A Goldsmith's shop. Underneath the design is "Peter De la Fontaine Goldsmith At the Golden Cup in Litchfield Street Soho. Makes, & Sells all Sorts of Gold & Silver Plate, Swords, Rings, Jewells &c, at y^{e} lowest prices." A Copy faces p. 102 of *Genuine Works*, iii.

Four Elements.
[Hogarth ?]

Figures of Vulcan, Juno, Tellus, and Neptune.

A Ticket for a Burial; or Funeral Ticket.
[Hogarth ?]

The Gin Drinkers.
[Hogarth.]

The Great Seal of England.
[Hogarth ?]

Said to have been engraved during Hogarth's apprenticeship. There is a copy by S. Ireland. (See J. B. Nichols, *Anecdotes*, 1833, p. 295).

Griffin and Flag.

Crest, from plate.

Harrison's Tobacco Paper.

[Hogarth ?]

Arms of John Holland, herald painter.

[Hogarth ?] A book-plate.

Mrs. Holt's Shop Bill.

[Hogarth ?]

There is a copy by M. Ireland in *Graphic Illustrations*, i. 17.

Impression from a Tankard belonging to the Clare Market Artists Club.

[Hogarth.]

Inside of an Opera House.

[Hogarth ?]

A prison scene.

Kendal Arms.

(See p. 18).

Six Plates for King's "Pantheon."

[Hogarth ?]

There are two states of these at the British Museum.

Lacroix's Shop Bill.

[Hogarth ?]

A tobacconist's Bill. The second state has a label at top.

Arms of Count Lippe Schauenberg.

Lumber Troop Arms.

See J. B. Nichols, *Anecdotes*, 1833, 299.

Ticket for the London Infirmary.

[Hogarth.] "T. Ramsey Sculpt. Lombard Street."

With the Duke of Richmond's Arms as President and motto from Matt. xxv. v. 40. Certificates of attendance at Lecture in Surgery and Anatomy. The same plate with the background altered to the London Hospital was also used as a Certificate of Attendance to the Practice of Surgery.

$9\frac{1}{4} \times 13\frac{1}{2}$ in.

Ticket for the London Infirmary.

"W. Hogarth inv." "C. Grignion sculp."

Motto from Matt. xxv. v. 40.

$9 \times 6\frac{1}{2}$ in.

Benefit Ticket for Laguerre.

"W. Hogarth Invt."

George Lambert's Book-plate.

[Hogarth ?]

There is a copy in *Graphic Illustrations*, i. 115.

Lee's Shop Bill.

[Hogarth ?]

A Tobacconist's Bill, copied at p. 12 of "Graphic Illustrations," i. and based on a *Midnight Modern Conversation.*

$4 \times 3\frac{3}{8}$ in.

"*Daniel Lock Esq^r.*"
"Will^m Hogarth Pinx^t. "J. M^cArdell Fecit."
"Price 1^s. 6."

Lock was Architect of the Foundling. The *second* state has no price.

$9\frac{7}{8} \times 11\frac{3}{4}$ in.

Arms of Paul de la Marie.

Marriage for Love.
[Hogarth.]

From a drawing belonging to Mr. Willett.

$8\frac{1}{16} \times 6\frac{1}{2}$ in.

Dr. Cromwell Mortimer.
[Hogarth.] "Rigou sculp."

With four lines from Pope. Dr. Mortimer was Secretary to the Royal Society.

Orator Henley.
[Hogarth.]

The Oratory (*i.e., Henley's*).
[Hogarth ?]

Page Turner Arms.
[Hogarth ?]

The Prevailing Candidate; or the Election carried by Bribery and the Devil.
[Hogarth ?]

A Procession of Painters to the throne of Bacchus.
[Hogarth ?]

Radnor Arms.
[Hogarth ?]

Rape of the Smock. "W. H. Fecit."

Rutter Arms.

The Scotch Congregation.
[Hogarth ?]

"*A Sea Officer* [Sir A. Schomberg]."
"W^m. Hogarth pinxit" "C. Townley sc^t"
"Publish'd as the Act directs, by J. Flight, N°. 400, Strand."
"The Original Painted by William Hogarth Esq., in possession of Sir Alexander Schomberg Knight."
11 × 13 in.

Study of a Gentleman sitting in his Library.
[Hogarth ?]
$7\frac{1}{2} \times 5\frac{5}{8}$ in.

Tatton Arms.

Tavern Bill for John Shaw, Ram Inn, Cirencester.
"W. Hogarth f^t"
A copy faces p. 102 of *Genuine Works*, iii. There is an impression of the original in the British Museum.
$4\frac{3}{4} \times 5\frac{1}{2}$ in.

"*Tragedy and Comedy.*"

Two plates without writing. There are also reduced copies, 3 × 5⅝ in.

8½ × 14 in.

"*A Turk's Head.*"

Shop Bill for John Barker, Goldsmith, Lombard Street. Copied in *Genuine Works*, iii. 102.

3⅞ × 2½ in.

[⁂ Copious as is the foregoing list, it is possible that there may have been inadvertent omissions. There have, however, been some omissions of set purpose. Such are the tickets (Fielding's, Walker's, etc.), suspected to be forgeries by Powell (J. B. Nichols, *Anecdotes*, 1833, p. 300), together with sundry doubtful or unimportant shop-bills, and certain coats-of-arms. It has also been thought unnecessary to include two or three designs, the grossness of which neither the ingenuity of the artist nor the coarse taste of his time can reasonably be held to excuse.]

Receiv'd of
5 Shillings being the first Payment for two large Prints one representing Moses brought to Pharoahs Daughter, The other St. Paul before Felix, wch. I Promise to deliver when finish'd, on Receiving 5 Shillings more.

N.B. They will be Seven and Six Pence each Print, after the time of Subscribing

BOYS PEEPING AT NATURE.

From Hogarth's Engraving.

A CATALOGUE OF PAINTINGS

BY, OR ATTRIBUTED TO,

HOGARTH.

[*** Hogarth's best-known works in oil are all in public and private galleries, or in the hands of well-known collectors. A large number are here added from Exhibition Catalogues and other sources; but although some of them have been confidently ascribed to Hogarth, it is not impossible that they may have been wrongly attributed to his brush. In doubtful cases of this kind, only the personal inspection of experts could decide with certainty, as the traditional origin is often extremely well supported.]

Twelve Pictures of Hudibras. 1726?

J. B. Nichols (*Anecdotes*, 1833, 349) enumerates four series of paintings connected with this subject:—

(1) A set, since sold in November, 1872, at the death of Mrs. Sawbridge, the owner of East Haddon Hall, Northamptonshire, and supposed to have been painted by Hogarth subsequent to the issue of the large series of prints (p. 25).

(2) A set belonging to John Ireland, and believed by him to be Hogarth's originals; but thought by others to be by Heemskirk. These, in 1833, belonged to Mr. Twining.

(3) A set on panel, belonging in 1833 to Mr. J. Britton,

bought by him at Southgate's as Hogarth's, but pronounced by Sir T. Lawrence to be by Vandergucht.

(4) A set belonging in 1816 to Mr. W. Davies, bookseller in the Strand, and attributed to Lepipre, the illustrator of the *Hudibras* of 1710 referred to at p. 24, under whom Hogarth is said to have studied.

The existence of so many sets is curious; but as the proprietor of East Haddon in 1726 was the William Ward to whom Hogarth dedicated the larger *Hudibras* series (p. 25), it is probable that the East Haddon pictures were painted from the prints by commission (cf. on this question a very interesting article in the "Art Journal" for Sept. 1874). Nichols adds (p. vii.) that Mr. H. R. Willett had a painting corresponding to plate v.

The Wanstead Assembly. 1728.

Painted for Lord Castlemaine. Belonged in 1814-22 to Mr. W. Long Wellesley. Exhibited in 1875 by Mr. W. Carpenter (35 × 26½ in.).

Scene in the "Beggar's Opera." 1728-9.

Belongs to Mr. Louis Huth (22 × 19 in.).

(*Another.*)

Belongs to the Duke of Leeds (29 × 24 in.).

(*Another.*)

Belongs to Mr. John Murray (28½ × 22 in.). There are records of other versions.

Committee of the House of Commons examining Bambridge. 1729.

Painted for Sir Archibald Grant, of Monymusk; and now in the possession of the Earl of Carlisle (28 × 21 in.). Horace Walpole also had an oil-sketch of this, which was given to him by Hogarth. It was sold in 1842 at his sale for £8 5*s.* to Mr. T. S. Forman, M.P.

Governor Rogers and Family. 1729.

Belonged to S. Ireland; bought at his sale in 1801 by Mr. Vernon.

Mr. Woodbridge and Captain Holland? 1729.

Belonged to Lord Gwydir; in 1833 to General Phipps. (J. B. Nichols, *Anecdotes*, 1833, 374, where it is said to be inscribed "W. Hogarth pinx. 1729.")

Henry VIII. and Ann Boleyn. *c.* 1729.

Formerly in Vauxhall Gardens.

The Wollaston Family. 1730.

Belongs to Mr. Frederick Wollaston (49 × 39½ in.)

The Politician. 1730.

Given by Hogarth to Theodosius Forrest. Bought by Count Woronzow at Mr. G. Watson Taylor's sale in 1832.

The House of Commons. 1730?

By Hogarth and Sir James Thornhill. Now in the possession of the Earl of Onslow.

The Rich Family. 1728-31*

"A family piece, consisting of four figures, for Mr. Rich, 1728" (Hogarth MS.). Belonged to Mr. Vernon; afterwards to Mr. John Jackson, R.A. (1817).

The Wood Family. 1728-31.*

"Family of four figures,—Mr. Wood, 1728" (Hogarth MS.).

The Cock Family. 1728-31.*

"A conversation of six figures,—Mr. Cock, Nov. 1728" (Hogarth MS.). This, in 1833, was in the possession of Mr. Abraham Langford, of Highgate (23 × 19 in.).

---

* All these occur in a list by Hogarth of pictures remaining unfinished on the 1st January, 1731 (*Hogarth Illustrated*, iii., 23).

Lord Castlemaine and Family. 1729-31.*

"An assembly of twenty-five figures, for Lord Castlemaine, August 28, 1729" [Hogarth MS.]. Belonged in 1817 to Mr. Gwennap.

The Jones Family. 1730-31.*

A family of five figures,—Mr. Jones, March, 1730" (Hogarth MS.).

Mr. Kirkam (?) 1730-1.*

"Single figure,—Mr. Kirkham, April 18, 1730" (Hogarth MS.).

The Vernon Family. 1730-1.*

"Family of nine,—Mr. Vernon, Feb. 27, 1730" (Hogarth MS.).

Sir Robert Pye. 1730-1.*

"Single figure,—Sir Robert Pye, Nov. 18, 1730" (Hogarth MS.). Belonged in 1833 to the Earl of Suffolk, at Charlton near Malmesbury. It is dated at back "1731."

Before and *After* (1). 1730-1.*

"Two little pictures, called Before and After, for Mr Thomson Dec. 7, 1730" (Hogarth MS.). These afterwards belonged to Lord Besborough. In 1833 they were in the possession of Mr. H. R. Willett. There is an oil sketch of "Before" in the Royal Collection.

Before and *After* (2). 1730.

A different design. Belonged in 1879 to Mr. Locker Lampson; now the property of the Duke of Hamilton ($17\frac{1}{2} \times 12\frac{1}{4}$ in.).

Mr. Sarmond (?) 1731.*

"A head, for Mr. Sarmond, Jan. 12, 1730-31."

---

* All these occur in a list by Hogarth of pictures remaining unfinished on the 1st January, 1731 (*Hogarth Illustrated*, iii., 23).

A Harlot's Progress (six pictures). 1731.

See pp. 41-50. Five were burnt at Fonthill in 1755; the sixth (Picture 2), which once belonged to Lord Charlemont now belongs to the Earl of Wemyss. Lord Rosebery has also two scenes which had formed part of the Novar Collection. There are copies by J. Collett. (See also J. B. Nichols, *Anecdotes*, 1833, 353 n.)

Scene in the "Indian Emperor; or, Conquest of Mexico." 1731.

Formerly belonged to the Earl of Upper Ossory; now at Holland House.

Southwark Fair. 1733.

Exhibited in 1885 by the Trustees of the Duke of Newcastle (59 × 47½ in.).

Sarah Malcolm (1). 1733.

Belonged to Horace Walpole; afterwards to Mr. J. H. Anderdon. (17 × 20½ in.).

Sarah Malcolm (2).

A full-length. Belonged in 1793 to Josiah Boydell; in 1833 to the Earl of Mulgrave.

A Modern Midnight Conversation. 1733.

There are several copies of this. One (48 × 36 in.) was exhibited at Richmond by Mr. H. C. Bohn in 1881. It had belonged to Lord Chesterfield (*Athenæum*, Aug. 13). Another (35 × 29 in.) was shewn at the Guelph Exhibition in 1891 by Mrs Morrison of Basildon. There is also a version at Lord Leconfield's, at Petworth. See also letter from Mr. J. Wade in *Athenæum* for Sep. 24, 1881, as to another apparent version (33 × 26 in.).

A Rake's Progress (eight pictures). 1735.

See pp. 51-57. Belonged to Alderman Beckford; then to Col. Fullerton; now in the Soane Museum. Mrs. Hogarth had an oil sketch of the sixth picture; and Sir Clare Ford exhibited in 1888 a version (29 × 24 in.) of the "Tavern Scene" (III.), which had been painted for his great-great-grandfather, Mr. Benjamin Booth.

The Distressed Poet. 1735.

See p. 79. Given by the artist to Mrs. Draper, the Queen's midwife, at whose death it was bought for £5 5*s.* by a solicitor named Ward. Lord Grosvenor bought it at Ward's death for 14 guineas. It is now in the collection of the Duke of Westminster (29½ × 21½ in.).

The Western Family. *c.* 1735.

Belonged in 1833 to Lord Western.

The Pool of Bethesda. 1736.

Belongs to St. Bartholomew's Hospital (20 ft. 3 in. × 13 ft. 8 in.).

The Good Samaritan. 1736.

Belongs to St. Bartholomew's Hospital (16 ft. 9 in. × 13 ft. 8 in.).

The Sleeping Congregation. 1736.

See p. 68. Belonged to Sir Edward Walpole; afterwards to J. Follett, Esq. of the Temple; sold in 1807 for £20 9*s.* with Mr. Jackson's collection, and then by Mr. Woolner R. A. in 1875 to Messrs. Agnew for £94 10*s.* Exhibited in 1888 by Mr. R. Rankin (17½ × 21½ in.).

The Strolling Actresses. 1738.

See p. 73. Belonged to Mr. Wood, of Littleton, where it was burnt in 1874.

Four Times of the Day. 1738.

See pp. 71-3. "Night" and "Morning" belong to the Hursley Park Trustees. They are at present in the keeping of Lady Heathcote. "Noon" and "Evening" originally belonged to the Duke of Ancaster; in 1833 they were in possession of Lord Gwydir (24 × 29 in.). A sketch for "Morning," purporting to have been given by Hogarth to his friend Mr. Birch, was sold in 1827.

Captain Coram. 1739.

See p. 76. In the Foundling Hospital.

Benjamin Hoadly, M.D. 1740.

This, signed and dated, was for sale at Messrs. Colnaghi's in March, 1891. It is now in the National Gallery of Ireland.

Monamy showing a Picture. *c.* 1740.

Belonged to Mr. Thomas Walker, and was presented to Horace Walpole by Mr. Richard Bull. The Earl of Derby, to whom it now belongs, gave 20 guineas for it at Walpole's sale in 1842. (24 × 19 in.) The sea-piece in the picture is by Monamy himself.

The Enraged Musician. 1741.

See p. 80. An oil sketch of this belonged to S. Ireland. In 1833 it was in the possession of Mrs. Chambers Hall of Southampton.

Martin Folkes, Esq., President R.S. 1741.

Belongs to the Royal Society (24 × 29 in.).

Taste in High Life. 1742.

Painted for Miss Edwardes (see p. 82). Belonged in 1814 to Mr. Birch of Spring Gardens.

Bishop Hoadly. 1743.

Belonged in 1833 to Mr. Serjeant D'Oyly.

Bishop Hoadly.

By Hogarth and Mrs. Hoadly. This is in the National Portrait Gallery (40 × 50 in.).

Mrs. Hoadly. 1743.

Belonged in 1833 to Serjeant D'Oyly.

Chancellor Hoadly. 1743.

Belonged in 1782 to Mrs. Hoadly.

Mrs. Elizabeth Hoadly. 1743.

Wife of Dr. Benjamin Hoadly. Exhibited in 1879 by Mr. Ernest Gye.

Archbishop Herring. 1745.

Belonged in 1833 to Mr. George Stone of Lombard Street. Exhibited in 1876 by the Archbishop of York. There is a copy at Lambeth Palace, which was exhibited at South Kensington in 1867 by the Archbishop of Canterbury (39 × 49 in.).

Marriage A-la-Mode (Six pictures). 1745.

See p. 90. Bought of the artist by Mr. Lane of Hillingdon, near Uxbridge. Bequeathed by him to Colonel Cawthorne, who sold them in 1797 to Mr. Angerstein, with whose collection they were purchased in 1824 by the nation. They are now in the National Gallery (35 × 27 in.)

Hogarth with Pug Dog. 1745.

See p. 184. Bought at Mrs. Hogarth's sale in 1790 by Mr. Angerstein, with whose collection it was purchased by Parliament in 1824 (27 × 35 in.).

Garrick as Richard III. 1746.

See p. 117. Bought of the artist by Mr. Duncombe of Duncombe Park, in Yorkshire. It now belongs to his descendant, the Earl of Feversham (96 × 74½ in.).

Simon Fraser, Lord Lovat. 1746.

See p. 119. Purchased by the Trustees of the National Portrait Gallery in June 1866 (16 × 25½ in.).

(*Another*).

Was in 1879 in possession of Mr. H. Graves of Pall Mall.

Mary Hogarth. 1746.

Bequeathed to the National Gallery in 1861 by Mr. Richard Frankum, and dated "1746" (8¼ × 11 in.).

Saint George's Hospital (with Count Solacio on horseback). 1746.

The horse is by Sartorius. Belongs to St. George's Hospital, Hyde Park.

Paul before Felix. 1748.

See p. 134. Belongs to the Honourable Society of Lincoln's Inn.

The Gate of Calais. 1749.

See p. 125. Bought from the painter by the Earl of Charlemont. Until recently, it formed part of the Bolckow collection. Messrs. Agnew purchased it in May 1891 for 2,450 guineas. It is now in the collection of the Duke of Westminster (37½ × 31 in.).

The March to Finchley. 1750.

See p. 129. In the Foundling Hospital.

Moses brought to Pharaoh's Daughter. 1752.

See p. 134. In the Foundling Hospital.

False Perspective Exemplified. 1754.

Belonged to S. Ireland.

Four Pictures of an Election. 1755.

See p. 147. Belonged to Garrick; now in Sir John Soane's Museum.

Altar-Piece for St. Mary Redcliffe, Bristol. 1756.

See p. 154. To the right is *The Sealing of the Sepulchre;* to the left, *The Three Maries visiting the Sepulchre;* the centre piece represents *The Ascension.* The pictures are now in the possession of the Fine Arts Academy at Clifton.

George II. and Family. 1757?

Belonged to S. Ireland, at whose sale in 1811 it was bought by Mr. Vernon; bought again 5 April, 1821, at Gwennap's sale by Colnaghi. Belonged in 1833 to Mr. H. R. Willett.

David Garrick and his Wife. 1757.

See p. 117. At Mrs. Garrick's sale in 1823 this picture was bought for £75 11*s.* by Mr. Edward Hawke Locker of Greenwich Hospital, who sold it to George IV. It is now in the Royal Collection at Windsor (39 × 50 in.).

Hogarth painting the Comic Muse. 1758.

Bought by Lord Camden from Mrs. Hogarth; subsequently in the Willett collection; purchased by the Trustees of the National Portrait Gallery in June, 1869 (14½ × 15½ in.).

The Lady's Last Stake; or Picquet; or Virtue in Danger.

See p. 158. Bought by Lord Charlemont from the artist for £100. It now belongs to Mr. Louis Huth (41 × 35½ in.).

Sigismunda. 1759.

See p. 159. Bought at Mrs. Hogarth's sale in 1790 for 56 guineas; sold in July 1807 for 400 guineas; bequeathed to the National Gallery in 1879 by Mr. J. H. Anderdon (49½ × 39 in.). An oil sketch of *Sigismunda*, belonging to S. Ireland, was sold at Christie's in 1797 for £5 5*s.* (See *Sigismunda* (1) and (2) in the "Catalogue of Prints," pp. 302 and 305.)

William Hogarth. 1761?

(See p. 185). With a pipe. Belonged in 1825 to the Duke of Bedford. At the back of the picture is,—"This portrait of M^r^ Hogarth was made me a present of by him in friendly return for a Tobacco Box I gave him. S^m^ Graves, Chiswick, 29^th^ Dec^r^. 1761."

PAINTINGS OF UNCERTAIN DATE.

An Auction of Pictures.

Bought of Mr. W. B. Tiffin by Francis Douce, the antiquary, to whom it belonged in 1833.

The Dance in the "Analysis of Beauty."

Bought by Mr. Vernon at S. Ireland's sale. In 1833 it belonged to Mr. W. B. Tiffin of the Strand.

Dr. Arnold of Ashby Lodge.

In the Fitzwilliam Museum at Cambridge (27 × 35 in.).

Miss Arnold of Ashby Lodge.

In the Fitzwilliam Museum at Cambridge (27 × 35 in.).

Ashby Lodge, in Leicestershire.

In the Fitzwilliam Museum at Cambridge (47 × 32 in.).

A View of Bethlehem Hospital.

Exhibited 1814; in the possession of Mr. Jones.

The Betts Family.

Belonged to Mr. Matthew Raper, of Wimpole Street.

Lord Bolingbroke.

Sold at Gwennap's sale, 5 April, 1821.

Boy with a Kite.

Belongs to the Duke of Westminster (11½ × 14 in.)

Viscount Boyne.

Belonged to Mr. Bellamy, Mr. Thomas Dimsdale, and in 1833 to Mr. Woodburn. Exhibited in 1891 by Mr. M. H. Colnaghi (14 × 20½ in.). Mr. Willett had also a repetition of it. A little picture containing among others a portrait of Lord Boyne, and said to be by Hogarth, was exhibited at South Kensington in 1867.

A Breakfast Piece.

Represents the Strode Family. Belonged in 1833 to Mr William Finch, and now in the National Gallery (36 × 34 in.)

Mr. Bridgeman, the Gardener?

Sold at Gwennap's sale, 5 April, 1821.

Mr. Bullock the Comedian.

Belonged in 1833 to Mr. Charles Mathews, to whom it was presented by Mr. H. R. Willett.

A Butcher's Shop (with Slack fighting).

Belonged in 1833 to the Marquis of Exeter.

Mrs. Butler; or, Goldsmith's Hostess.

Belonged to Mr. Robert Graves; now in the possession of Mr. Henry Graves of Pall Mall.

Lady Byron.

At Lowther Castle (Earl of Lonsdale's), where are also portraits of Miss and Master Byron.

Outskirts of a Camp.

A study sold at Gwennap's sale, 5 April, 1821.

Elizabeth Canning.

Belonged in 1833 to the Earl of Mulgrave.

Lord Charlemont.

Belonged to S. Ireland. Sold at Gwennap's sale, 5 April, 1821.

Clare Market.

Belonged to Mr. Browning, formerly of King's College, Cambridge.

The Coffee-House Politicians.

Belonged in 1827 to Rev. Mr. Williams of Hendon.

Thomas Combes of Dorsetshire.

A Conversation.

"Another of two [figures],—Mr. Cooper" (Hogarth MS.)

Captain Coram.

Exhibited in 1891 by the Duke of Sutherland (27½ × 35 in.)

The Country in the Olden Time.

Belonged in 1879 to Mr. Ayscough Fawkes.

The Earl of Coventry and his wife (Maria Gunning).

Exhibited in 1891 by the Earl of Coventry (29 × 48 in.).

Falstaff examining his Recruits.

This was bought by Garrick at Lord Exeter's sale in 1777 At Mrs. Garrick's death it passed to Mr. Cord. It was recently in the Bolckow Collection, which was dispersed in May, 1891 (23 × 19½ in.).

Mrs. Charlton the younger.

Exhibited in 1888 by Mrs. Edgar (28 × 30 in.).

The Duke of Cumberland, K.G., when a Boy.

c Belonged to Mr. W. J. Broderip, with whose collection it was sold in 1859. Exhibited in 1888 by Sir Charles Tennant, Bart. (13½ × 17½ in.).

Danae.

Bought of Hogarth by the Duke of Ancaster for £63 (Hogarth MS.). See also Walpole's *Anecdotes*.

Sir Francis Dashwood worshipping Venus.

In 1833 this was in the room of the Dilettanti Society at the Thatched House Tavern.

Debates on Palmistry.

A Sketch. Belonged to S. Ireland; then to Sir G. Beaumont.

Mrs. Desaguliers (Wife of Maj. Gen. Desaguliers).

Exhibited in 1891 by Mr. W. G. Cartwright (27 × 27 in. circular).

Head of Diana.

Belonged in 1794 to S. Ireland.

The Devonshire Family.

Exhibited in 1891 by tho Duke of Devonshire (49½ × 39½ in.).

William 5th Duke of Devonshire.

Exhibited in 1878 by Lord Chesham (24 × 29½ in.).

A Drunken Party.

Belonged, in 1833, to Viscount Boyne.

Female Curiosity.

Belonged to S. Ireland.

Head of a Female Moor.

Belonged to S. Ireland; bought at his sale in 1801, by Mr. Vernon.

Lavinia Fenton as "Polly Peachum."

Bought at Samuel Ireland's sale in 1801 by Mr. Sequier. Afterwards in the collection of Mr. George Watson. Purchased for the National Gallery from Sir Philip Miles' collection in 1884 for 800 guineas (23 × 29 in. oval).

Lavinia Fenton, Duchess of Bolton.

Exhibited in 1888 by Mr. C. Brinsley Marley (19½ × 23½ in.).

A Village Fête.

Belonged, in 1833, to Mr. James West of Bryanston Square.

Figg, the prize-fighter.

Belonged to S. Ireland; bought in 1801 by Mr. Vernon.

Florizel and Perdita.

Belonged in 1833 to Mr. H. R. Willett.

The Fountaine Family.

Exhibited in 1880 by Mr. A. C. Fountaine (23 × 18 in.).

Garrick in the Green Room.

Exhibited in 1880 by Mr. Samuel Addington (24 × 18 in.).

Mrs Garrick.

Exhibited in 1891 by Dr. Edward Hamilton (11½ × 13½ in.).

Garrick's Villa.

John Gay.

Bought at Gwennap's sale, 5 April 1821 by Mr. Sinclair.

Gentleman unknown.

Belonged in 1833 to Mr. J. B. Nichols.

James Gibbs, Architect.

Belongs to the Church of St. Martin's-in-the-Fields.

Girl with a Cage.

Belonged to Mr. G. Watson Taylor, sold at his sale in 1832 (12 × 15 in.).

The Graham Family.

Belonged in 1804-14 to "Mr Graham of Chelsea;" subsequently to Mr. Seguier and Mr. G. Watson Taylor. Now in the possession of the Earl of Normanton (71 × 63½ in.).

Hagar and Ishmael.

Bought at S. Ireland's sale in 1801 by Mr. Cummings.

Hon^ble. J. Hamilton.

Exhibited in 1875 by the Earl of Abercorn (24 × 29 in.).

Hammond, Hogarth, etc.

A Conversation. At Stisted Hall, Essex, in 1833.

Handel.

Belonged in 1833 to Mr. Peacock of Marylebone Street (17½ × 21 in.).

The Happy Marriage.

Bought at Mrs. Garrick's sale in 1832 by Mr. T. S. Forman (34 × 25 in.).

Sir C. Hawkins.

Belongs to the Royal College of Surgeons.

Sir George Hay, LL.D. 1760.

Sold, in 1823, at Mrs. Garrick's sale, to Mr. Dawkins Pennant.

Scene in a Hayfield.

Part of a landscape by Lambert. Belonged in 1833 to Mr. A. Langford of Highgate.

William Hogarth.

Exhibited in 1891 by the Honble. Mrs. Maxwell Scott (24 × 30 in. oval).

Mrs Hogarth.

Belonged to Mr. H. R. Willett; exhibited in 1888 by Mr. H. Bingham Mildmay (27¼ × 35 in.).

Mary and Ann Hogarth.

These belonged to J. B. Nichols, and are now in the possession of Mr. R. C. Nichols of 6 Essex Place, Hyde Park.

Ann Hogarth.

Exhibited in 1891 by Miss Reid (24 × 30 in.).

Hogarth's five Servants.

These belonged in 1817 to Mr. William Collins of Greenwich.

Lord Holland.

Belonged to Mr. S. Ireland. Exhibited in 1891 by the Earl of Ilchester (19 × 23½ in.).

Bishop Hooper.

In Christ Church Hall, Oxford.

W. Huggins, Esq.

J. Jacobson, Esq.

Sold in 1832 at Mr. G. Watson Taylor's sale.

The Jeffreys Family.

Belonged in 1833 to the Rev. Mr. Jeffreys of Barnes.

William Jones, Esq.

Father of Sir W. Jones, the Orientalist. Exhibited in 1882 by the Earl of Macclesfield (39 × 49 in.).

A Lady at a Tea-Table.

Exhibited in 1888 by Mr. John Cleland (25 × 30 in.).

A Lady Unknown.

Belonged to John Ireland; in 1833 the property of Mr. J. B. Nichols.

Portrait of a Lady.

Exhibited in 1877 by Mr. J. B. Gibson Craig (37 × 48 in.).

Portrait of a Lady.

Exhibited in 1888 by Mr. S. N. Castle (28½ × 34½ in.).

Sir Charles Kemeys-Tynte, Bart.

Exhibited in 1888 by Colonel Kemeys-Tynte (39½ × 49 in.).

M^r. George Lambert.

Belonged in 1782 to S. Ireland.

A Landscape.

Exhibited in 1882 by the Rev. F. K. Harford (10½ × 7¼ in.). See *Notes and Queries* for 28 Jan. 1882.

The Laughing Audience.

Belonged in 1814 to R. B. Sheridan; subsequently to Mr. G. Watson Taylor. Sold in 1848 at Mr. Richard Sanderson's sale. An original oil-sketch (16 × 19½ in.) of the beau and orange-girl for this picture belonged in 1879 to Mr. W. S. Harvey of Stockwell.

M^rs Mary Lewis.

Daniel Lock, Esq; F.S.A.

Belonged to Mr. Bellotti; in 1832 the property of Mr. Peacock of Mary-le-bone Street.

George, 2^nd Earl of Macclesfield.

Exhibited in 1882 by the Earl of Macclesfield (39 × 49 in.).

A View of the Mall, St. James's Park.
In the Royal Collection (50 × 40 in.).

Mr Samuel Martin.
Left by Hogarth in his will to Mr. Martin.

Mary, Queen of Scots.
Originally a portrait of Mrs. Cholmondeley. Belonged to Mr. Edwards of Beaufort Buildings.

Masquerade at Somerset House.
Belonged to Mr. Palmer, then to his sister, Mrs. Palmer.

Ill Effects of Masquerades.
Belonged to Mr. Peacock of Mary-le-bone Street (15 × 12 in.)

The Matthias Family.
Belonged in 1817 to Mr. T. J. Matthias (29 × 24 in.)

The Mayor of Garratt.

Mr Moses Mendez.
Belonged in 1817 to Mr. Coram of Lyon's Inn.

The Montague Family.
"Another [*i.e.* a family] of five—Duke of Montague" (Hogarth MS.).

Mr Mossop as "Bajazet."
Belonged to Hogarth's godson, J. Richards, R.A.; then to Mr. Robert Graves. Bought in 1825 at Baker's sale, by Mr. T. S. Forman, of Pall Mall.

A Musical Party.
Sold in Mr. W. Richardson's sale, 30 June, 1813. Contains portraits of the Duke of Bolton, Miss Fenton, etc.

Music Piece.

Exhibited in 1888 by the Earl by Essex (29 × 24 in.).

A Musical Study.

Belonged in 1833 to Miss Nicholls of Highbury Place. Exhibited in 1889 by Mrs. Gough Nichols (22 × 18½ in.).

Henry, Duke of Newcastle, K.G.

Exhibited in 1888 by John Pender, Esq. (24 × 29½ in.).

Orator Henley christening a Child.

Belonged to S. Ireland; now in the British Museum, who obtained it with the Payne Knight Collection (9½ × 13 in.).

Oysters; or, St. James's Day.

Belonged in 1833 to Mr. G. Weller. Includes portraits of the Duke of Wharton, Bab Selby, Spiller the player, Figg, Garth, Betterton, etc.

The Painter's Room.

Belonged to S. Ireland.

The Painting Room.

Belonged to Mr. Jennings of Chelsea: sold at Gwennap's sale, 1821. Represents Hogarth painting Lady Thornhill.

John Palmer, Esq.

Belonged in 1833 to Mr. Thomas Whaley of Ecton, Northamptonshire.

Paviour's Sign (Two Designs).

Belonged to S. Ireland, and bought at his sale in 1811 by Mr. Vernon.

Thomas Pellett, M.D.

Bought at Gwennap's sale in 1821 by Mr. Penny.

Lady Pembroke.

Mr. Pine the Engraver.

Belonged to Mr. Ranby the Surgeon.

Miss Pine.

Belonged to John Ireland; bought at his sale by Mr. Spackman.

Portrait Group.

Includes portraits of Henry and Stephen Fox, Lord Hervey Winnington and two others. Exhibited in 1889 by the Earl of Ilchester (50½ × 33½ in.).

Joseph Porter, Esq.; of Mortlake. Before 1749.

Belonged in 1814 to the Marquis of Stafford.

The Porten Family.

Exhibited by Rev. Thos. Burningham (39 × 49 in.).

Mr. Prior, the Poet.

Belonged in 1833 to Mr. J. B. Nichols. Probably a bookseller's sign.

James Quin, the Actor.

Belonged in 1817 to Mr. Gwennap; afterwards to Charles Mathews. Exhibited in 1885 by the Marquis Townsend (24 × 29 in.).

Miss Ray (or Reay).

Belonged to Mr. Munro, at whose sale in 1867 it passed to Mr. Addington. It now belongs to Mr F. B. Henson (21½ × 29½ in.).

Michael Rysbrack, the Sculptor.

Exhibited in 1888 by Mr. Edward Draper (24 × 28½ in.).

Miss Rich.

Belonged to Mr. John Heywood; in 1867 in possession of Mr. J. Heywood Hawkins (14 × 16 in.).

Mr. Rich, Mr. Cock, etc.

Belonged in 1833 to Mr. Langford of Highgate (23 × 18 in).

Samuel Richardson.

Exhibited in 1889 by Sir John Neeld, Bart. (7 × 9 in.).

Satan, Sin and Death.

Belonged to Mrs. Garrick; bought at her sale in 1823 by Mr. J. S. Forman of Pall Mall.

Mrs. Salter of the Charter House.

Belonged to S. Ireland; brought at his sale by Mr. Vernon.

Our Saviour.

Belonged to Theodosius Forrest; in 1784 to his executor Mr. Peter Coxe.

The Savoyard Girl.

Sold at Mr. G. Watson Taylor's sale in 1832.

Scene in Goodman Fields Theatre.

Belonged in 1833 to Mr. Peacock of Mary-le-bone Street (22¼ × 14½ in.)

Scene in the Suspicious Husband.

Belonged in 1782 to Mrs. Hoadly.

The Shrimp Girl.

Sold at Mrs. Hogarth's sale in April 1790, and again in 1832 at the sale of the collection of Mr. George Watson Taylor. It was purchased for the National Gallery from Sir Philip Miles's collection in 1884 (20 × 25 in.).

View in St. James's Park; or, Rosamond's Pond.

Belonged to S. Ireland; afterwards to Messrs. Gwennap, Colnaghi, and Willett. Now in the possession of Louisa Lady Ashburton (60½ × 39½ in.).

Captain Sir A. Schomberg.

Exhibited in 1891 by General G. A. Schomberg.

The Sewell Family.

Belonged to Dr. Clarke the Traveller ($22\frac{3}{4} \times 19\frac{1}{2}$ in.).

Sleeping Child.

Belonged, in 1782, to Dr. Lort.

View of Spencer House.

Exhibited in 1889 by Earl Spencer (50 × 31 in.).

A Statuary's Shop.

Belonged, in 1833, to Mr. Edward Rudge.

The Staymaker.

Belonged to S. Ireland; in 1833 to Mr. W. B. Tiffin of the Strand.

Death of Sir Philip Sidney.

Bought at Gwennap's sale in 1821 by Mr. Penny.

A Society of Artists.

Belonged to the Boydells; afterwards to Hurst, Robinson & Co.; then to Mr. W. B. Tiffin of the Strand. In 1833 it belonged to Mr. Chambers Hall of Southampton.

Thomson the Poet.

Belonged, in 1832, to Mr. C. Rossi.

Thomson the Poet (another).

Belonged, in 1821, to Mr. Sinclair.

Sir James Thornhill.

Lady Thornhill.

Belongs to Lord St. Oswald.

Mr John Thornhill.

The Thornhill Family (1).
Belonged to Mr. J. Andrews; bought at his sale by Mr. Donovan (27 × 22 in.).

The Thornhill Family (2).
Exhibited in 1889 by Mrs. Wollaston (36 × 29 in.).

The Vane Family.
Belonged, in 1882, to Lord Harry Vane, Bart. (29 × 24 in.).

View of the Treasury Garden.
Sold at Gwennap's sale in 1821.

View in a Village near London.
Belonged in 1817 to Mr. Davies of the Strand.

Sir Edward Walpole.
Belonged to his brother, Horace Walpole.

Horace Walpole.
Exhibited in 1891 by Mr. H. Spencer Walpole (27½ × 35 in.)

Wanstead Family Group.
Belonged, in 1822, to Mr. W. Long Wellesley.

Mr Justice Welch.
Belonged to Mr. G. M. Stainforth of Berkeley Square.

Mr Western of Clare Hall.
Belonged to the Rev. W. Cole of Milton.

The Misses Weston.
Exhibited in 1891 by Mr. Horace A. Helyer (50 × 40 in.).

Mr Windham.

Belonged to S. Ireland; bought at his sale, in 1801, by Mr. Vernon.

Mrs Woffington.

Belonged to Mr. Addington; now in the possession of Mr. F. B. Henson (28 × 36 in.).

Mrs. Woffington.

Belongs to the Marquis of Lansdowne ($23\frac{3}{4}$ × $27\frac{1}{4}$ in.).

Mrs Woffington.

Exhibited in 1888 by Sir Charles Tennant, Bart. ($24\frac{1}{2}$ × $29\frac{1}{2}$ in.).

ADDENDA.

Mrs Clive.

Belongs to Lord St. Oswald.

Broughton the Prize-fighter.

Exhibited in 1867 by Mr. Willett L. Adye (12 × $17\frac{1}{2}$ in.). There is a version at Lowther Castle.

Captain Lord George Graham.

Exhibited in 1891 by the Duke of Montrose.

Street Scene in a French Town.

Belongs to Mr. John Reid (54 × 42 in.).

INDEX.

[N.B.— Titles of Books are in *inverted commas;* titles of Prints and Pictures in *italics.*]

ABRAHAM, Agar, and Ishmael, 319.
Abraham buys a Field of Ephron, 319.
Act against Strolling Players, The, 73.
Adams, Elizabeth, 253.
Æneas in a Storm, 261.
After, 28, 260, 330.
Altar-piece for St. Mary Redcliffe, 154, 336.
"Analysis of Beauty," 81, 139, 140-6, 205.
"Analysis of Beauty," Editions of, 143, 206.
Analysis of Beauty, Plates to, 144, 277.
Analysis of Beauty, Dance in, 338.
Anderdon, Mr. J. H., 163, 331.
"Anecdote Biography," Timbs's, 225.
"Anecdotes of William Hogarth," J. B. Nichols's, 4, 220.
"Anecdotes of Painting in England," Walpole's, 209.
Angerstein, Mr. J. J., 109, 334.
Apprentice Series, The, 120, 121-3, 269.
"Apuleius," Briscoe's, 21, 242.
Apuleius, Plates to, 21, 242.
Archbishop Tenison's School, 39.
Arms, Bagpipes, etc., 137, 273.
Arnold, Dr., 338.
Arnold, Mathew, 138.
Arnold, Miss, 338.
"Art in England," Dutton Cook's, 225.
Artists' Catalogue, Frontispiece and Tailpiece to, 163, 283.
Artists, Portraits of a Society of, 317.
Ascension, The, 154.
Ashby Lodge, 338.
Auction of Pictures, 311, 338.
Ayala Arms, 319.
Aylmer Arms, 319.

Baiser Rendu, Le, 308.
Bambridge on Trial, 28, 313, 328.
Banking House, Scene at a, 312.
Bates, Mr. William, 178 n.
Bathos, The, 176, 177, 287.

Battle of the Pictures, 84, 86, 265.
Beaumont, Sir G. H., 107.
Bedford Arms Tavern, 33, 35, 39.
Beer Street, 132, 274.
Before, 28, 260, 330.
Beggar Girl, 319.
Beggar's Opera, 28, 300, 328.
Beggar's Opera Burlesqued, The, 248.
Belinda, Bust of, 319.
Bench, The, 155, 178, 281.
Bentley, Mother, 45.
Berenstat, Cuzzoni, and Senesino, 244.
Bethlehem Hospital, 338.
Betts Family, The, 338.
Betty Ireland's Dexterity, 257.
Bingley, Lady, 90, 100.
"Biographical Anecdotes of William Hogarth," Nichols's, 4, 210, 211.
Black Girl, A, 298.
Bolingbroke, Lord, 338.
Bolton, Duchess of, 28, 307, 342.
Bourne, Vincent, ii, 59, 61.
Boy with a Kite, 339.
Boyne, Viscount, 320, 339.
Boys peeping at Nature, 47, 251.
Breakfast Piece, A, 339.
Breval, Captain J. D., 49, 201.
Bridgeman, Mr., 52, 339.
British Stage, A Just View of the, 244.
"Britophil," Letter of, 69-70.
Broughton and Slack, 312.
Broughton, John, Prize Fighter, 318, 352.
Brown, Dr. John, 105 n.
Bruiser, The, 173, 174 n., 286, 315.
Building Houses with Cards, 31.
Bullock, William, the Comedian, 290, 339.
Burial, Ticket for a, 321.
Burlesque of Kent's Altar-piece, 23, 243.
Burlington Gate, 21, 243.
Burning of Rumps at Temple Bar, 25.
Burton's "Anatomy," Quotation of Sterne from, 17 n.
Butcher's Shop, A, 339.
Butler, Mrs., 320, 339.
Button's Coffee-house, Characters at, 298.
Byron, Lady, 261, 339.

Calais Gate, 126 n.
Calais Gate, 125, 128, 271.
Calves' Head Club, 320.
Cambridge, Mr. Richard Owen, 142.
Cameron, Jenny, 299.
Camp, Outskirts of a, 339.
Canning, Elizabeth, 339.
Canvassing for Votes, The, 149-51, 279.
Carestini, Giovanni, 90, 99.
"Caricature en Angleterre," Forgues's, 223.
"Caricature History of the Georges," Wright's, 222.
Cary, Rev. H. F., 180 n, 182.
Cassandra, Plates for, 21, 244.
Castlemaine, Lord, and Family, 330.
"Catalogue of Prints and Drawings in the British Museum," F. G. Stephens's, 230.
Cawthorne, Col. J. F., 109, 334.

"Century of Painters of the English School," Redgrave's, 4, 226.
Chairing the Members, 152-3, 279.
Chappell, Mrs., 161 n.
Character, Caricatura, and Outré, 155.
Characters and Caricaturas, 63, 86, 87 n., 265, 305.
Charlemont, Lord, 157, 158.
Charlemont, The Earl of, 294, 340.
Charlton, Mrs., 340.
Charmers of the Age, The, 264.
Charteris, Colonel Francis, 45.
Cheere the Sculptor, 124.
Cheesman, Thomas, 158, 181.
Chelsea Pensioners, 317.
Chelsea, Pictures at, 81.
Chester, Col. J. L., 12 n, 15 n.
"Chiswick," Hamilton's, 237.
Chiswick, Hogarth at, 39, 179, 182.
Chorus of Singers, A, 253.
"Chronicles of the Foundling Hospital," Brownlow's, 222.
Chrononhotontologos, Frontispiece to Carey's, 59, 256.
Chudleigh Arms, 320.
Churchill as a Bear, 286.
Churchill, Charles, 72, 96, 115, 116, 168, 174, 179 n., 185, 286.
Cibber, Colley, 110, 156, 158.
Cibber, Theophilus, 49, 201.
"Clandestine Marriage," 109.
Clare Market, 340.
Clare Market Club Tankard, Impression from, 332.
Clerk, Thomas, 4, 216.
Clive, Mrs., 352.
Cock Family, The, 329.
Cock, Mr., etc., 349.
Cock, the Auctioneer, 100, 108.
Cockpit, The, 156, 281.
Coffee House Politicians, 340.
Coleridge, Hartley, ii., 11 n., 46 n. 80 n., 168 n.
Colman, George, 109.
Columbus breaking the Egg, 145, 277.
Colvin, Professor, 190 n., 229.
Combes, Thomas, 340.
Committee of the House of Commons examining Bambridge, 28, 313, 328.
Commons, The House of, 313, 329.
Company of Undertakers, The, 67, 259.
Compendium of Military Discipline, Twenty-six figures to Blackwell's, 245.
Concert Ticket, 309.
Conquest of Mexico, The, 28, 302, 331.
Consultation of Physicians, The, 67, 259.
Conversation, 301.
Conversation, A, 340.
Conversation in the manner of Van Dyck, 312.
Conversation pieces, 28, 65.
Cook, Thomas, 4, 215.
Cooper, Mr., 340.
Coram, Captain, 40, 75.
Coram, Captain, 76, 272, 333, 340.
Cotes, 76.
Country Dance, 320.
Country Dance, A, 144, 277.
Country Inn Yard, A, 120, 271.
Country in the Olden Time, 340.
Covent Garden, Drawing School in, 22, 60.
Covent Garden, Hogarth at, 44 n.

Coventry, The Earl of, 340.
Cowley, Garden Scene at, 310.
Cowper, William, 73, 79.
Credulity, Superstition, and Fanaticism, 138, 165, 167, 284.
Crowns, Mitres, etc., 50, 147, 278.
Cruelty, Four Stages of, 132-4, 275.
Cruikshank, George, 102 n.
Cruikshank's copies of Hogarth, 253, 256, 259, 261.
Crying Child (from "Analysis"), 320.
Cumberland, The Duke of, 340.
Cunicularii, 247.
Cunningham, Allen, 4, 23 n., 26 n.
Cunningham, Mr. Peter, 13.
Cuzzoni, Farinelli, and Heidegger, 256.

Dalton, James, the Highwayman, 45.
Danae, 341.
Dance, The (from La Motraye), 241.
Dashwood, Sir Francis, 321, 341.
Datur Vacuum, 261.
Dawson, Mr. Alfred, 181 n., 184.
Debates on Palmistry, 293, 341.
De la Fontaine's Shopbill, 321.
Delany, Mrs., 40 n., 188.
Dennis, John, 311.
Desaguliers, Dr., 68, 302.
Desaguliers, Mrs., 341.
Devonshire, Duke of, 341.
Devonshire Family, The, 341.
Diana, Head of, 298, 341.
Dickens, Charles, 132 n.
Diderot, 143 n.
Diligence and Dissipation (Northcote's), 123.
Discovery, The, 305.
"Dissertation on Mr. Hogarth's Six Prints," etc., A, 204.
Distressed Poet, The, 66, 78, 79, 81, 258, 332.
Dodington, Bubb, his Diary, 154 n.
Don Quixote, Plates for, 78, 316.
Dr. Ward and Dr. Misaubin, 253.
Draper, Mr. Edward, 72, 348.
Drunken Party, A, 302, 341.
Dubois, the fencing-master, 52.
Duncombe, Mr., of Duncombe Park, 117, 334.
Durham, Joseph, Hogarth's bust by, 39.

"East Haddon Hogarths," The, 231, 327.
"Eastward Hoe," 123.
Edwardes, Miss, of Kensington, 82.
"Effects of Industry and Idleness," The, 204.
Election Entertainment, An, 147-9, 163, 278.
Election, Four Pictures of an, 335.
Election prints, 138, 147-153, 278.
Element of Earth, 26, 27.
England, 154, 280.
"England under the House of Hanover," Wright's, 222.
"English Art in the Public Galleries," T. H. Ward's, 235.
"English Graphic Satire," etc. Buss's, 231.
"English Humourists of the Eighteenth Century," Thackeray's, 223.

"English Painter's Tomb," An, C. A. Collins's, 225.
Enraged Musician, The, 66, 78, 80-81, 263, 333.
Enthusiasm Delineated 165, 166, 306.
Enthusiasm Delineated, References to the Figures in, 306.
"Epistle to William Hogarth," An, 172, 207.
"Erklärung der Hogarthischen Kupferstiche," Lichtenberg's, 4, 215.
"Essay upon Prints," Gilpin's, 209.
Essex, the dancing-master, 52.
Eta Beta PY, 113, 295.
"Explanation of Several of Mr. Hogarth's Prints," Felton's, 211.

Fagg, Sir Robert, 321.
Fair, The, 58, 258.
False Perspective Exemplified, 335.
Falstaff Examining his Recruits, 310, 340.
Farinelli, 59.
Farmer's Return, The, 118, 285.
Fat Man upset like a Turtle, 299.
Feeding Poultry, 316.
Female Curiosity, 311, 341.
Female Moor, Head of a, 341.
Fencer, The, 258.
Fenton, Lavinia, 28, 307, 342.
Fête, A Village, 342.
Fielding, Henry, ii., 47 n., 72 n., 81, 115, 116, 123, 150 n., 176, 285.
—— on Hogarth, in "Joseph Andrews," 62.
—— in "Champion," 62.
Figg, James, the boxer, 52, 342.
Figg, James, Ticket for, 305.
Filon, M. Augustin, 169 n., 234.
Finis; or the Bathos, 176, 177, 287.
Fire-Eater, The, 315.
"Five Days' Tour," 33-37.
—— Livesay's *Facsimile*, 36, 290.
—— Tail-Piece, 37.
—— Gostling's version, 35-36.
—— Original MS., 35.
Five Muscovites, The, 342.
Florizel and Perdita, 342.
Flower Girl, A, 321.
Folkes, Martin, 81, 264, 333.
Ford, Rev. Cornelius, 59.
Forrest, Ebenezer, 33.
Forrest, Theodosius, 128.
Foundling Hospital, 75.
—— Annual Dinners at, 77.
—— Arms for the, 292.
—— Hogarth's little pensioners from, 78 n.
—— Works of Art at, 77.
Foundlings, The, 76, 263.
Fountaine Family, The, 342.
Four Elements, 321.
Four Prints of an Election, 138, 147-153.
Four Stages of Cruelty, 132, 134, 275.
Four Times of the Day, 30, 66, 68, 71-73, 262, 333.
France, 154, 280.
Frith, Mr. W. P., 129 n.
Funeral Ticket, A, 321.

Gambell, Sarah, 15 n.
Gamble, Ellis, 15.
Gamble's Book Plate, 298.

Gamble's Shop Card, 15, 16, 304.
Gardelle, Theodore, 297.
Garrick, David, 109, 115, 116, 117, 155, 172, 179.
Garrick and his Wife, 117, 318, 336.
Garrick and Quin, Sketches of, 307.
Garrick in Richard III., 117, 268, 334.
"Garrick in the Green Room!" Daniel's, 219.
Garrick in the Green Room, 317, 342.
Garrick, Mrs., 342.
Garrick's Villa, 342.
Gate of Calais, The, 129, 163, 271, 335.
Gay, John, 316, 342.
Gay, Joseph, 49, 201.
"Genius and Character of Hogarth," Lamb's Essay, 217.
Gentleman unknown, 342.
"Genuine Works of William Hogarth," Nichols's, 216.
George y^e II., his Queen, and Family, 312, 336.
Giants in Guildhall, 315.
Gibbons, Ann, (Hogarth's mother), 11.
Gibbs, James, 271, 342.
Gibson, Bishop, ("Codex,") 12.
Gibson, Dr., 12.
Gilpin, Rev. William, 103.
Gin Drinkers, The, 321.
Gin Lane, 132, 275.
Girl with a Cage, 343.
Golden Head, The, 39, 181.
Goldsmith, Oliver, 114 n., 115.
Goldsmith's Hostess, 320, 339.
Gonson, Sir John, 45.
Good Samaritan, The, 65, 66, 288, 332.
Graham Family, The, 343.
Graham, Lord George, 352.
Great Seal of England, The, 321.
Griffin and Flag, 322.
Grose, Francis, 129 n, 212.
Grosvenor, Sir Richard, 159.
Gonson, Sir John, 49.
Goodman Fields Theatre, Scene in, 349.
"Graphic Illustrations of Hogarth," S. Ireland's, 4, 214.
Gray, Thomas, 113.
Grego, Mr. Joseph, 153 n., 235.
Grignion, the engraver, 117 n.
"Guide de l'Amateur au Musée du Louvre," Gautier's, 227.
Gulliver presented to the Queen of Babilary, 250.

Hackabout, Mary, 45, 49, 200.
Hagar and Ishmael, 343.
Half-starved Boy, The, 262.
Hall, Mrs. S. C., 29 n., 223.
Hamilton, Hon^able. J., 343.
Hammond, Hogarth, etc., 343.
Hampstead, Hogarth at, 38.
Hampton Court Cartoons, Heads from, 289.
"Hand-Book for Young Painters," Leslie's, 223.
"Handbook to the National Gallery," E. T. Cook's, 236.
Handel, 316, 343.
Hannay, James, ii., 5, 225-6.
Happy Ascetick, Frontispiece to the, 243.

Happy Marriage, The, 110, 312, 343.
Hardy's Shop Card, 304.
Harlot's Progress, A, 32, 33, 41, 43 n., 44, 252, 331.
—— Details of, 45.
—— Plate VI., 46.
—— Publication of prints, 47.
"Harlot's Progress; or, The Humours of Drury Lane," 49, 200.
"Harlot's Progress: or, The Ridotto Al' Fresco," The, 49, 201.
Harrison's Tobacco Paper, 322.
Hawkins, Sir John, 169 n.
Hawkins, Sir C., 343.
Hay, Dr., 160 n.
Hay, Sir George, 343.
Haydon, B. R., 135.
Hay-field, Scene in a, 310, 343.
Hayman, Frank, 30, 31, 53 n., 94, 124.
Hazard Table, 312.
Hazlitt, William, 5, 97, 99, 103, 104, 106, 107.
—— on Marriage A-la-Mode, 103-5.
Head-piece to Artists' Catalogue, 163.
Heads, Square and Round, 308.
Heaton, Mrs. Charles, 4.
Heidegger, 308.
Heidegger's Masquerades, 22, 32.
Henley Christening a Child, 295, 347.
Henley, "Orator," 59, 324.
Henry VIII. and Anne Boleyn, 30, 248, 329.
Herring, Archbishop, 267, 274, 334.
Hesiod, Head of, 248.
Hicks, Mr. N. T., 182.
Highland Fair, The, 250.
Highmore, 76.
"Hisfoire de l'École Anglaise," Conches's, 233.
"Histoire des Peintres de Toutes les Écoles," 226.
"Historical Sketches of the Reign of George II., Mrs. Oliphant's, 228.
Hoadly, Benjamin, M.D., 81, 333.
Hoadly, Bishop, 81, 82, 264, 333, 334.
Hoadly, Chancellor, 334.
Hoadly, Elizabeth, 334.
Hoadly Family, The, 113.
Hoadly, Mrs., 334.
Hoadly, Rev. John, 82, 155.
Hogart, Ald or Auld, 11.
"Hogarth and his Pictures," Brown's, 225.
"Hogarth and his Works" (Penny Magazine), 221.
"Hogarth and Landseer," C. Monkhouse's, 232.
"Hogarth and the Pirates," F. G. Stephens's, 234.
"Hogarth as a Satirist," Hannay's, 225-6.
"Hogarth as an Historian," Morgan's, 231.
"Hogarth, Bewick, and Green," Hartley Coleridge's, 220.
"Hogarth," Brachvogel's Drama, 227.
"Hogarth," Dobson's, 232.
"Hogarth Illustrated," John Ireland's, 4, 213, 214.

"Hogarth in London Streets," Thornbury's, 224.
"Hogarth Moralized," 207.
Hogarth MSS., 175 n.
Hogarth Painting the Comic Muse, 185, 280, 336.
"Hogarth Restored," Cook's, 215.
Hogarth with Pug Dog, 185, 272, 334.
Hogarth, Ann, 12, 13, 180, 185, 344.
Hogarth, Ann, 344.
Hogarth, Edmund, 15 n.
Hogarth, Gulielmus, 272.
Hogarth, Mary, 12, 185.
Hogarth, Mary, 335, 344.
Hogarth, Mary and Ann, 344.
Hogarth, Mary and Ann, Shop-bill for, 12, 304.
Hogarth, Mrs. Richard, 11 n., 60.
Hogarth, Mrs. Jane, 29, 161, 180, 181, 182.
—— Sale Catalogue of, 213.
Hogarth, Mrs., 185, 307, 344.
Hogarth, Richard, 11, 13, 14, 20.
Hogarth, Thomas, 11.
Hogarth's Crest, 178, 294.
"Hogarth's Five Days' Peregrination," Hotten's, 228.
"Hogarth's Frolic," Grego's, 235.
—— Hotten's, 228.
"Hogarth's Marriage A-la-Mode, etc.," Hazlitt's Essay, 218.
"*Hogarth's Shop-Card*," 240.
Hogarth's Servants, 344.
"Hogarth's Tour," Dobson's, 237.
Hogarth's Tour, Nine Prints for, 290.
"Hogarth's Original Works," Boydell's, 213.
"Hogarth's Works," Baldwin and Cradock's, 219.
Hogarth's Works, Barschall's, 231.
Hogarth's Works, Bell snd Daldy's, 229.
Hogarth's Works, Catalogue of, Young's, 217.
"Hogarth's Works," Clerk's, 216.
"Hogarth's Works," Griffin's, 225.
Hogarth, William, born in Bartholomew Close, 10 Nov. 1697, 12; childhood, 14; apprenticed to Ellis Gamble, 15; development of his technical memory, 17; his shop-card (1720), 19; father dies, 20; living in Long Lane, 20; first prints, 21; suit against Morris (1728), 26; marries Jane Thornhill (1729), 29; lodges at Lambeth, 30; "Five Days' Tour," 33-37; paints *A Harlot's Progress* (1731), 41; living in Covent Garden, 44 n.; moves to Leicester Fields, 38, 181; paints *A Rake's Progress* at Isleworth, 38; father-in-law dies, 60; Copyright Act (1735), 50, 51, 57; mother dies, 60; scripture-stories and history-pieces, 64; Governor of Foundling Hospital, 75; auction of pictures, 83; visit to France, 123-7; sale of *March to Finchley* (1750), 131; auction of *Marriage A-la-Mode* (1750),

107-9; "Analysis of Beauty," published (1753), 142; caricatures against him, 141; appointed Serjeant Painter (1757, re-appointed 1761), 156; quarrels with Wilkes and Churchill (1762-3), 168-174; *Finis; or, the Bathos* (1764), 176-7; dies at Leicester Fields, 25 Oct. 1764, 179; buried at Chiswick, 179; his epitaph by Garrick, 179; his will, 180; his widow, 181-2; his house at Chiswick, 29, 180, 182, 183, 184; his mulberry-tree, 183, 196; prices of his prints, 181 n.; his stable and coach, 178; his crest, 178; his seal, 256; his punch-bowl, 3, 77; portraits of himself and family, 184-5; his character, 186-7; anecdotes, 187-190; qualities as a painter, 190; as a draughtsman, 191; as an engraver, 192; as an artist generally, 193.
Hoggerd family, 10.
Holland, Captain, 329.
Holland, John, Arms of, 322.
Holland, Lord, 294, 344.
Holt's Shop-Bill, 322.
Hooper, Bishop, 344.
House of Commons, The, 313, 329.
Hudibras and Sidrophel, 295.
Hudibras, Large Prints for, 21, 25, 28 n., 246.
Hudibras, Small Prints for, 21, 24, 245.
Hudibras, Twelve Pictures of, 327.
Hudson, 76.
Huggins, William, 50, 81, 282, 344.
Humours of A Fair, The, 258.
"Humours of Drury Lane," 49.
Humours of Oxford, Frontispiece to the, 249.
Hunt, Leigh, 122.
Hunt, Mr. Gabriel, 291.
Hymen and Cupid, 271.

"Illustrations of Hogarth," Ferrers's, 218.
Indian Emperor, The, 28, 302, 331.
Industry and Idleness, 120, 121-3, 269.
Inhabitants of the Moon, 242.
Invasion, The, 154, 280.
Invitation card to Dr. King, 85, 113, 295.
Ireland, John, 4, 10, 13 n., 20, 213.
Ireland, Samuel, 4, 214.
Isleworth, Hogarth at, 38.

Jack in an Office, 297.
"Jacobite's Journal," The, 123.
Jacobite's Journal, Head-piece to the, 270.
Jacobson, J., 344.
Jaquier's Hotel, 39.
Jeffreys Family, The, 344.
"Jew Decoy'd: or, The Progress of a Harlot," The, 49, 201.
Johnson, Samuel, 113, 114, 180.
Jones Family, The, 330.
Jones, William, 344.
Judith, Frontispiece to the Oratorio of, 255.

Kemeys-Tynte, Sir Charles, 345.
Kendal, Arms of Ermengard of Schulemberg, Duchess of, 18.
Kent, William, 22, 24 n., 32, 95.
—— Lord Chesterfield's epigram upon, 95 n.
Kent's Altar-piece, Burlesque on, 21, 243.
King, the painter, 26.
King, Dr. Arnold, 85, 113, 122, 295.
King, Moll, 72 n.
King's Pantheon, Plates for, 322.
Kirby's Perspective, Frontispiece to, 147, 278.
Kirkall, Elisha, 50, 253.
Kirkam, Mr., 330.
Kirkhall, Elisha, 50, 253.
"Kunst and Künstler," Dohme's, 233.

Lacroix's Shop Bill, 322.
Lady at a Tea-Table, A, 345.
Lady's Last Stake, The, 158, 159, 163, 317.
Lady, Portrait of a, 345.
Lady Unknown, A, 345.
Laguerre, Benefit Ticket for, 323.
Laguerre, Jack, the scene-painter, 26.
Lamb, Charles, ii., 5, 103, 132.
Lamb on Hogarth, 66, 217.
Lambert, George, the scene-painter, 40, 50, 345.
Lambert's Book-Plate, 323.
Lambeth, South, Hogarth in, 30, 38.
La Metraye's Travels, Plates for, 21, 241.
Landscape, A, 296, 345.
Lane, Mr., of Hillingdon, 90, 108, 334.
Lane, Mrs. Fox, 100 n.
Large Masquerade Ticket, 1727, 32.
Laughing Audience, A, 51, 255, 345.
Lawyer's Fortune, Frontispiece to the, 261.
Lee's Shop-Bill, 323.
Leicester Fields, 38, 39, 179.
"Leicester Square," Taylor's, 230.
Leslie, C. R., Quotation from, 28.
"Lettres de Monsieur * * *, etc.," Rouquet's, 203.
Leveridge's Songs, Frontispiece to, 39, 248.
Lewis, Mary, 10, 13 n., 180, 181, 182, 185, 186 n., 345.
"Lichtenberg and Hogarth," 221.
Lichtenberg, Georg Christoph, 4, 95, 122.
"Life and Times of Sir Joshua Reynolds," Leslie and Taylor's, 226.
Line of Beauty and Grace, The, 140.
Lippe-Schauenberg, Arms of, 323.
"Lives of the Painters," Cunningham's, 220.
Livesay, Richard, 181.
Lock, Daniel, 324, 345.
Locker, Mr., of Greenwich Hospital, 117.
Locker-Lampson, Mr. Frederick, 174 n., 330.
Logger heads, 4, 315.
Lomazzo, "Trattata della Pittura," 141.

London Infirmary, Ticket for, 323.
"London of Hogarth," Milliken's, 235.
"Londres il y a Cent Ans," Wey's, 224.
Long Lane, Hogarth in, 20, 38.
Lord Lovat's Trial, Prints of, 301.
Lottery, The, 21, 240.
Lovat, Simon Fraser, Lord, 119, 120, 268, 335.
Lovat's Ghost on Pilgrimage, 269.
"Low-Life," 204.
Lloyd, Robert, 110, 160 n.
Lumber Troop Arms, 323.
"Lure of Venus; or, A Harlot's Progress," 49, 50, 201.

Macclesfield, The Earl of, 345.
Malcolm, Sarah, 254, 331.
Mall, St. James' Park, A View of the, 346.
Man of Taste, 32.
Mapp, Mrs. Sarah, 67.
March of the guards toward Scotland in the year 1745, *The*, 129.
March to Finchley, The, 129, 273, 335.
Marie, Arms of Paul de la, 324.
"Marriage Act," Shebbeare's, 109.
Marriage A-la-Mode, 66, 86-111, 266, 334.
"Marriage A-la-Mode," Dryden's Play, 111.
"Marriage A-la-Mode; An Humorous Tale," 202.
Marriage for Love, 324.
Martin, Mr. Samuel, 346.
Mary Queen of Scots, 346.
Mary Stuart, 313.
Mask and Palette, 267.
Masquerade at Somerset House, Royal, 313, 346.
Masquerades and Operas, 21, 23, 27, 50, 243.
Masquerades, Ill Effects of, 307, 346.
Masquerade Ticket, Large, 247.
"Masters of Genre Painting," Wedmore's, 232.
Martin, Mr. Studley, 115.
Match-Maker, The, 257, 293.
Matthias Family, The, 346.
Mayor of Garratt, The, 346.
Melcombe, Lord, 292.
Mendez, Mr. Moses, 346.
"Metamorphosis, The New," 21.
Methodists, Attacks on, 166 n.
Midnight Modern Conversation, 58, 233, 331.
Milward's Benefit, Ticket for, 299.
Misaubin, Dr. John, 45, 98.
"Miscellany on Taste," 32.
Mitchell, Joseph, the poet, 40, 41, 199.
Molière, Two Plates to, 251.
Monamy showing a Picture, 333.
Montague Family, The, 346.
Moore, Edward, 158 n.
Morell, Dr., 113, 176, 285.
Moritz, Charles P., 121 n.
Morris, Joshua, 26.
Morrison, Mr. Alfred, 175 n.
Mortimer, Dr. Cromwell, 324.
Moses brought to Pharaoh's Daughter, 132, 134, 276, 335.
Mossop as "Bajazet," 346.
Murphy, Arthur, ii., 146.

Musical Party, A, 346.
Musical Study, A, 347.
Musick Introduc'd to Apollo by Minerva, 247.
Music Piece, 347.
Mystery of Masonry, The, 264.

Nichols, John, 4, 26, 211, 216.
Nichols, John Bowyer, 4, 220.
Night Scene, A, 314.
Noble, Mr., 89 n.
"Nollekens and his Times," Smith, 219.
"Normanton Hogarth" (Graham Family), Dobson's, 233.
"North Briton" (No. 17), 170, 171 n., 207.
Northcote, 123.
Needham, Mother, 45.
Newcastle, Duke of, 347.
New Metamorphosis, Plates to the, 242.

"Old London Picture Exhibitions," F. G. Stephens's, 235.
Old Maid, 257, 293.
Opera House, Inside of an, 322.
Oratory, The, 324.
Orpheus, The Modern, 314.
Oysters, 347.

Page Turner Arms, 324.
Painter's Room, 307.
Painter's Room, The, 314, 347.
Painting Room, The, 347.
Palmer, John, 272, 347.
Paradise Lost, Two Prints for, 305.
Parsons, Dr., 108.
Parson's Head, 292.
Pasquin, Ticket for, 67, 259.
"Patronage of British Art," Pye's, 222.
Paul before Felix, 132, 134, 276, 335.
Paul before Felix burlesqued, 135, 275.
Paviour's Sign, 347.
"Peinture Anglaise," Chesneau's, 233.
Pellett, Thomas, 289, 347.
Pembroke, Lady, 311, 347.
Perriwigs, The five orders of, 283.
Perseus and Andromeda, Plates to, 249.
Perspective of Architecture, Frontispiece to, 282.
Phillips, Sir Richard, 181.
Picquet, 158, 159, 163, 317, 336.
Pine, John, the engraver, 40, 50, 128.
Pine the Engraver, 280, 348.
Pine, Miss, 348.
Piozzi, Mrs., 114 n., 158, 187, 188.
Pleased Audience at a Play, A, 51, 255.
"Poetical Description of Mr. Hogarth's Election Prints," 206.
Political Clyster, The, 247.
Politician, The, 28, 288, 329.
Polling, The, 151-2.
Pool of Bethesda, The, 65, 66, 288, 332.
Pope, Alexander, 32.
Porten Family, The, 348.
Porter, Joseph, of Mortlake, 314, 348.
Portmore, Lord, 82.
Portrait Group, 348.
Prevailing Candidate, The, 324.

Prior the Poet, 348.
Procession of Painters to the Throne of Bacchus, 325.
"Progress of a Harlot," The, 200.
"Progress of a Rake," The, 200.
"Progress of a Rake; or, The Templar's Exit," The, 201.
Punishmeut inflicted on Lemuel Gulliver, The, 247.
Pye, Sir Robert, 330.

Quin the Actor, 348.
Quin and Garrick, Sketches of, 307.

Radnor Arms, 325.
Rake's Progress, A, 33, 51, 55 n., 256, 332.
——— Piracies of, 57.
——— Printing of, 56.
"Rake's Progress: or, The Humours of Drury-Lane," The, 202.
"Rake's Progress," The (Explanation of the Prints), 202.
Rake's Progress, First design for the, 257.
Ralph, Mr. James, 113, 142.
Ram Inn Tavern Bill, 325.
Ramsay, Allan, 25.
Ranby's House at Chiswick, View of, 289.
"Rape of the Lock," Snuff-box design from, 20.
Rape of the Lock, The, 239.
Rape of the Smock, 325.
Ray, Miss, 348.
Read, Mr. Ben., 291.
Redgrave's "Century of Painters," 4, 226.
Resurrection of Christ, The, 303.
Reynolds, Mr., 76.
Richardson, Samuel, 113.
Richardson, Samuel, 349.
Rich Family, The, 329.
Rich, Miss, 296, 348.
Rich, Mr., etc., 349.
Rich, Mr. Manager, 54.
Rich's Glory, 32, 252.
Rich, Thos., and Family, 310.
Roast Beef of Old England, The, 125, 206.
Rogers, Gov'., and Family, 310, 329.
Roman Military Punishments, Headpieces for, 244.
Rosamond's Pond, 309, 349.
Rouquet, Jean, 3, 41 n., 46, 97 n., 131 n.
"Royal Academy in the Last Century," Hodgson's and Eaton's, 236.
Royalty, Episcopacy, and Law, 242.
"Rules for Drawing Caricaturas," Grose's, 212.
Rutter Arms, 325.
Rysbrack the Sculptor, 348.

Sablonière Hotel, 39.
St. Clement's Danes, Burlesque on Kent's Altar-piece at, 21, 23.
St. George's Hospital, 335.
St. James's Day, 347.
St. James's Park, 318, 349.
St. Martin's Lane, Drawing School in, 60, 61.
St. Mary Redcliffe, Altar-piece at 154, 303.
Sala, Mr. G. A., 4, 102 n., 205, 224, 227.
Salter, Mrs., 349.
Salusbury, Miss H. L., 114, 158.

Salusbury, Mr., 114.
Sancho's Feast, 255.
Sarmond, Mr., 330.
Satan, Sin, and Death, 287, 349.
"Satyres de Guillaume Hogarth," 209.
Saviour, Our, 349.
Savoyard Girl, The, 308, 349.
Sayer, Mr. John, 89.
Schaub, Sir Luke, 159.
Scholars at a Lecture, 67, 261.
Schomberg, Sir A., 325, 350.
Scotch Congregation, The, 325.
Scott, Samuel, 33.
Scots Opera, A, 40, 250.
Sealing of the Sepulchre, The, 154, 303.
Sea Officer, A, 325, 350.
Sewell Family, The, 350.
Shackleton, 76.
Shakespeare Jubilee Chair, 118.
Shaw's Tavern Bill, 325
"Sheppey, Legend of," Forrest on, 34.
Shepherd Boy, A, 297.
Shepherd sleeping, 311.
Sheridan, R. B., 110.
Shop-Bill, Design for a, 309.
Shrimp Girl, 292, 349.
Sidney, Sir Philip, Death of, 350.
Sigismunda, 139, 159, 161, 162 n., 163, 336.
Sigismunda, No. 1, 302.
Sigismunda, No. 2, 305.
Sigismunda, (Furini's), 159.
Sign for a Paviour, Two Sides of a, 309.
Sketches from Pen and Ink Drawings, 305.
Skimmington, The, 25 n.
Sleeping Congregation, The, 68, 260, 332.
Sleeping Child, 350.
Smart, Christopher, 130.
Soane, Sir John, 153.
Society of Artists, A, 350.
Soldiers fighting, 301.
Solsull, Head of, 293.
"Some Portraits by Hogarth," (The Arnolds and Miss Fenton), Dobson's, 234.
South Lambeth, Hogarth's Lodgings at, 30.
South Sea, Emblematic Print on the, 21, 241.
Southwark Fair, 58, 258.
Spencer House, View of, 350.
Spiller's Benefit, Ticket for, 304.
Stage Coach, The, 120, 271.
Standly, Mr. H. P., 11, 171 n.
Statesman's Progress, The, 169.
Statuary's Shop, A, 350.
Statuary's Yard, A, 144, 277.
Staymaker, The, 350.
Steevens, George, 4, 149, 186 n., 216.
Stephens, Mr. F. G., 98 n., 142, 230.
Strode Family, The, 339.
Strolling Actresses dressing in a Barn, 66, 73, 93, 263, 332.
Study, A Musical, 314.
Study of a Gentleman, 325.
Sullivan, Luke, 131.
Suspicious Husband, Scene in, 349.
Swift's "Legion Club," on Hogarth, 61.
—— Sermon on "Sleeping in Church," 68 n.

Tail-Piece, 287.
Tail-Piece to Artists' Catalogue, 163.
Tartuffe's Banquet, 260.
Taste, 32, 250.
Taste in High Life, 82, 268, 333.
Taste of the Town, The, 22, 27, 243.
Tatton Arms, 325.
Taylor and Death, 293.
Taylor, "Chevalier," 67.
"Terræ-Filius," Frontispiece to Amhurst's, 21.
Thackeray, W. M., 5, 73, 223.
"Thackeray's Lectures," Regel's, 236.
"The Devil to Pay," Jobson and Nell in, 31.
"The no Dedication," 175 n.
Thomson the Poet, 315, 350.
Thornhill Family, The, 351.
Thornhill, John, 29, 33, 156, 185.
Thornhill, John, 309, 351.
Thornhill, Lady, 29, 161 n., 185.
Thornhill, Lady, 309, 350.
Thornhill, Sir James, 22, 26, 29, 41, 47, 60, 69, 185.
Thornhill, Sir James, 296, 350.
Thrale, Mrs., 114, 115, 158.
Three Marys, The, 154.
"Three Poetical Epistles" (Mitchell's), 199.
Timbs, John, 104 n., 225.
Time smoking a Picture, 161, 284.
Times, The, Pl. I., 168, 170, 284.
Times, The, Pl. II., 175, 300.
Tiverton School, Ticket for, 304.
"Tomb of William Hogarth," Mrs. S. C. Hall's, 223.
Tom King's Coffee-House, 71.
Tothall, William, 33.
Townley, Rev. Mr. 113, 142.
Tragedy and Comedy, 326.
"Tragedy of Tragedies," 32, 250.
Treasury Garden, View of the, 351.
"Tristram Shandy," quotation from, 17 n.
Tristram Shandy, Frontispieces to, 17 n., 282.
Trusler, The Rev. Dr., 3, 46, 97 n., 207.
Turk's Head, A, 326.
Tyers, Jonathan, 30, 31, 71.

"Ut Pictura Poesis!" Colman's, 212.

Vanderbank, John, 60, 199.
Vanderbank, the tapestry designer, 26, 199.
Vandergucht, Gerard, 50, 260.
Vane Family, The, 351.
Variety, 308.
Vase, The, 308.
Vauxhall Gardens, Designs for, 30.
—— Hogarth's Gold Ticket for, 31.
Vernon Family, The, 330.
Vertue, George, 50.
Vertue's MSS., 24 n., 43 n.
Village near London, View in a, 351.
Virtue in Danger, 158, 159, 317, 336.

Walpole, Sir Edward, 351.
Walpole, Horace, ii., 3, 8 n., 75, 103, 113, 125, 138, 146, 162, 169, 179 n., 351.

Wanstead Assembly, The, 28, 144, 328.
Wanstead Family Group, 301.
Wapping Landlady, The, 31.
Warburton, Bishop, 113.
Ward, Dr. Joshua, 45, 67.
Ward, William, of Great Houghton, 25.
Webster, Dr. J., 119, 120.
Weideman, the flute-player, 100.
Weighing House, The, 176, 286.
Welch, Mr. Justice, 47 n., 130.
Welch, Justice, 299, 351.
"Werke des Herrn Willm. Hogarth," 209.
Westminster from the River, View of, (Scott's), 33.
Western Family, The, 332.
Western, Mr., 351.
Weston, The Misses, 351.
Whitehead, Paul, 160 n.
"Widow Hogarth and her Lodger," Dutton Cook's, 225.
Wilkes, John, 115, 168, 170, 171, 285.
Wilkie, David, 129 n.
—— compared with Hogarth, 106.
"William Hogarth," Bevington Atkinson's, 233.
"William Hogarth," Brachvogel's, 227.
"William Hogarth," Colvin's, 229.
"William Hogarth," Feuillet de Conches's, 227, 233.
"William Hogarth," Filon's, 234.
"William Hogarth," Gautier's, 227.
"William Hogarth," Genevay's, 231.
"William Hogarth," Justi's, 229.
"William Hogarth," Sala's, 224.
"William Hogarth," Soffé's, 236.
"William Hogarth und Seine Zeit," Görling's, 223.
"William Hogarth (Universal-Bibliothek), 236.
Winchilsea, Lord, 292.
Windham Collection at Felbrigge Park, 95.
Windham Mr., 352.
Witch on a Broomstick, A, 287.
Woffington, Mrs., 352.
Wollaston Family, The, 28, 329.
Woman Swearing a Child, 258.
Woodbridge, Mr., 329.
Wood Family, The, 329.

CHISWICK PRESS:—C. WHITTINGHAM AND CO., TOOKS COURT, CHANCERY LANE.

00024541

Digitized with financial assistance from

HT Parekh FOUNDATION

An Initiative by HDFC

WITH YOU, RIGHT THROUGH

on 15 October, 2018